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SCHUMANN

PIANO CONCERTO, OP. 54, A MINOR

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Edition Eulenburg

Ferdinand Hiller freundschaftlich zugeeignet

CONCERTO

for

Pianoforte and Orchestra

by

ROBERT SCHUMANN

Op. 54

First Performance December 4th, 1845, at Dresden with Clara Schumann under the direction of Ferd. Hiller

With Foreword by Max Alberti

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Score
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Schumann, Pianoforte Concerto A minor

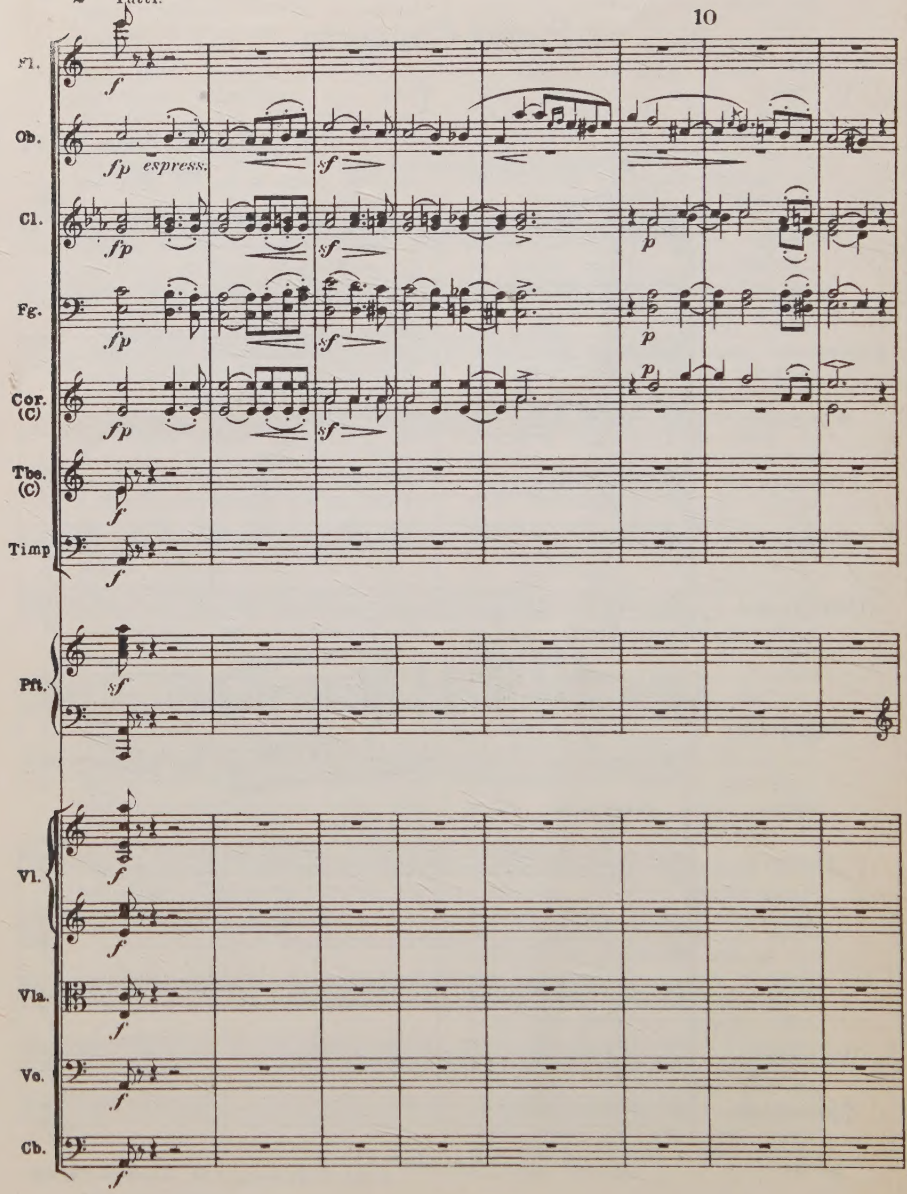
SINCE his earliest youth, Schumann had been bent upon composing a piano concerto. A note concerning a sketch in E minor is contained in one of his notebooks of 1827. During his studies in Heidelberg he was busy on a composition in F major; obviously, however, he dropped both plans and no further traces remain. The simplest explanation seems to be that he felt as yet far from competent to handle the difficult orchestral mechanism, and in fact it took 10 years more till his first symphonic composition, the Bb major Symphony, was published. All the same, the idea to write a concerto occupied his mind continuously and matured in the same measure as his other plans concerning this work which were a corollary of his ever closer relationship to Clara Wieck and to her growing fame as a pianist. We must remember that the overwhelming majority of compositions for solo instruments and orchestra were written in order to provide this or that soloist with a platform. In 1833 he wrote for the first time about this concerto to his future father-in-law, Friedrich Wieck, and for the first time he names the key of A minor, so that it can be assumed that at that time already he must have sketched the themes which were to form the first movement. On the other hand, not till 1839 do we find that he had dedicated the work to Clara Wieck, then his fiancée. He wrote to her: "It is going to be a hybrid of symphony, concerto and Grande Sonata; I can't write a concerto for virtuosos and have to think of something else." This referred to the first movement only which was completed in 1841 and was to be called "Konzert-Fantasie in A minor." Yet in spite of the success

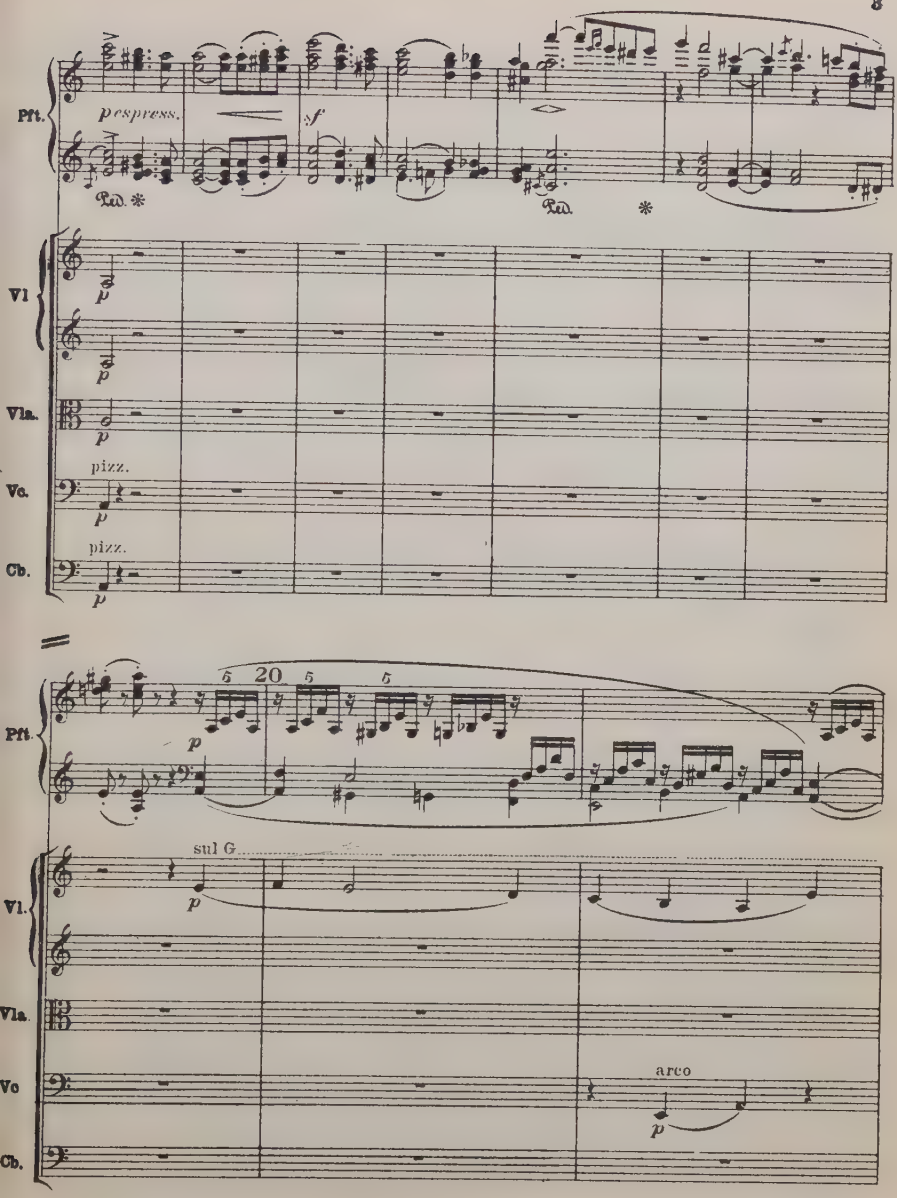
Schumann, Klavier-Konzert A moll

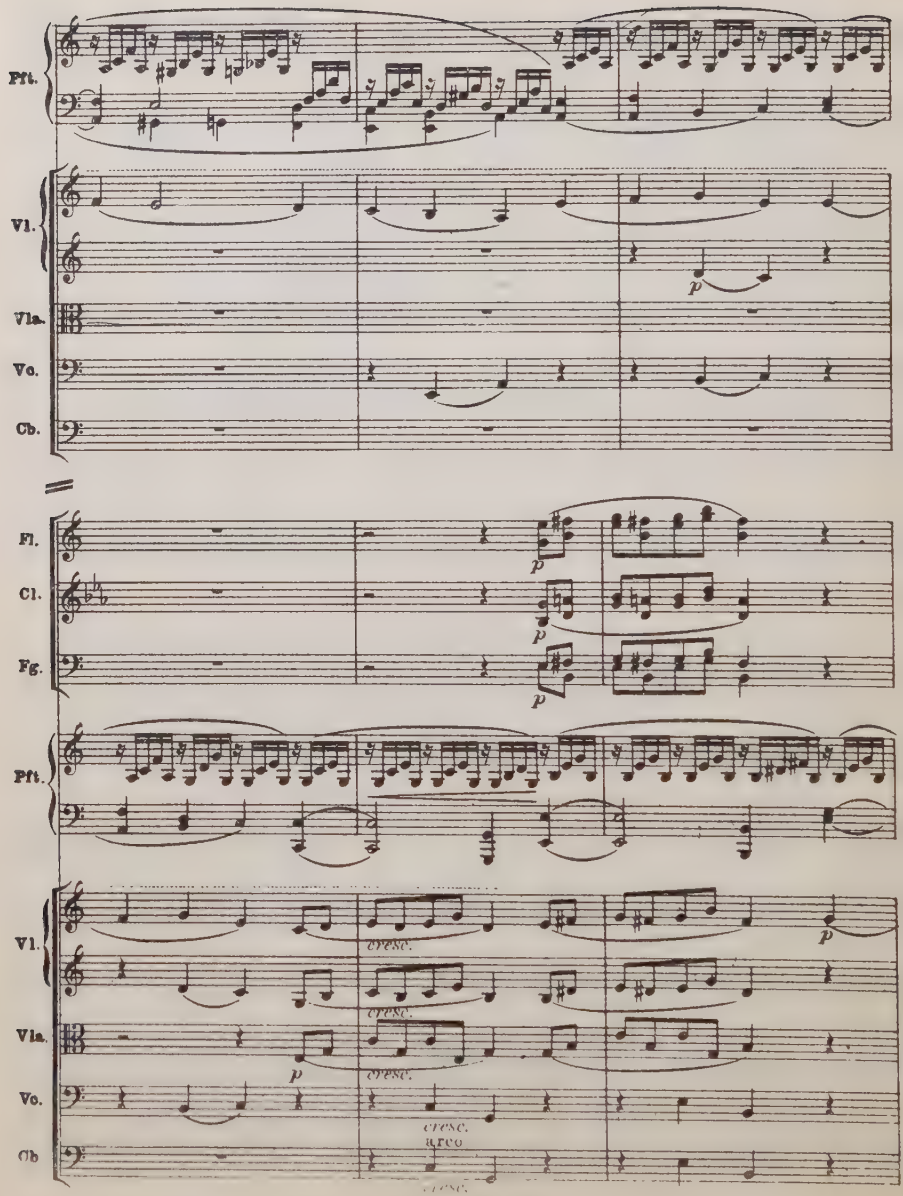
DER GEDANKE, ein Klavier-Konzert zu schreiben, hat Schumann schon in frühester Jugend beschäftigt. Eines seiner Notizbücher aus dem Jahre 1827 enthält bereits einen Vermerk über einen Entwurf in E moll. Während seiner Studienzeit in Heidelberg hat er dann an einem solchen Werk in F dur gearbeitet; aber beides hat er offenbar fallen lassen, und es sind keine Spuren davon erhalten. Die einfachste Erklärung dafür dürfte sein, dass er sich in der Beherrschung des schwierigen Orchester-Apparates noch lange nicht sicher fühlte; und tatsächlich sehen wir, dass sein erstes Orchesterwerk, die Symphonie in B dur, erst volle 10 Jahre später der Öffentlichkeit übergeben wurde. Aber befasst hat er sich mit dem Plan des Konzerts fast ohne Unterbrechung, und der Gedanke reifte heran in demselben Masse, in dem sich ihm ein bestimmter Zweck für das Werk bot, der wiederum durch seine sich immer enger gestaltenden Beziehungen zu Clara Wieck und deren rasch steigenden Ruhm als Pianistin diktiert war. Man hat dabei zu bedenken, dass der weitaus grösste Teil der grossen Werke für ein Solo-instrument und Orchester aus dem Zweck heraus entstanden, einem bestimmten Solisten eine dankbare Aufgabe zu bieten. An seinen späteren Schwiegervater Friedrich Wieck schrieb er über dieses Konzert zuerst 1833; zum ersten Male nennt er dabei die Tonart A moll, sodass man annehmen kann, dass er damals bereits die Themen skizziert hat, die den ersten Satz bilden. Dagegen hören wir erst 1839, dass er das Werk Clara, die inzwischen seine Braut geworden war, zugedacht hatte. Er schrieb ihr darüber: "es wird ein Mittelding zwischen

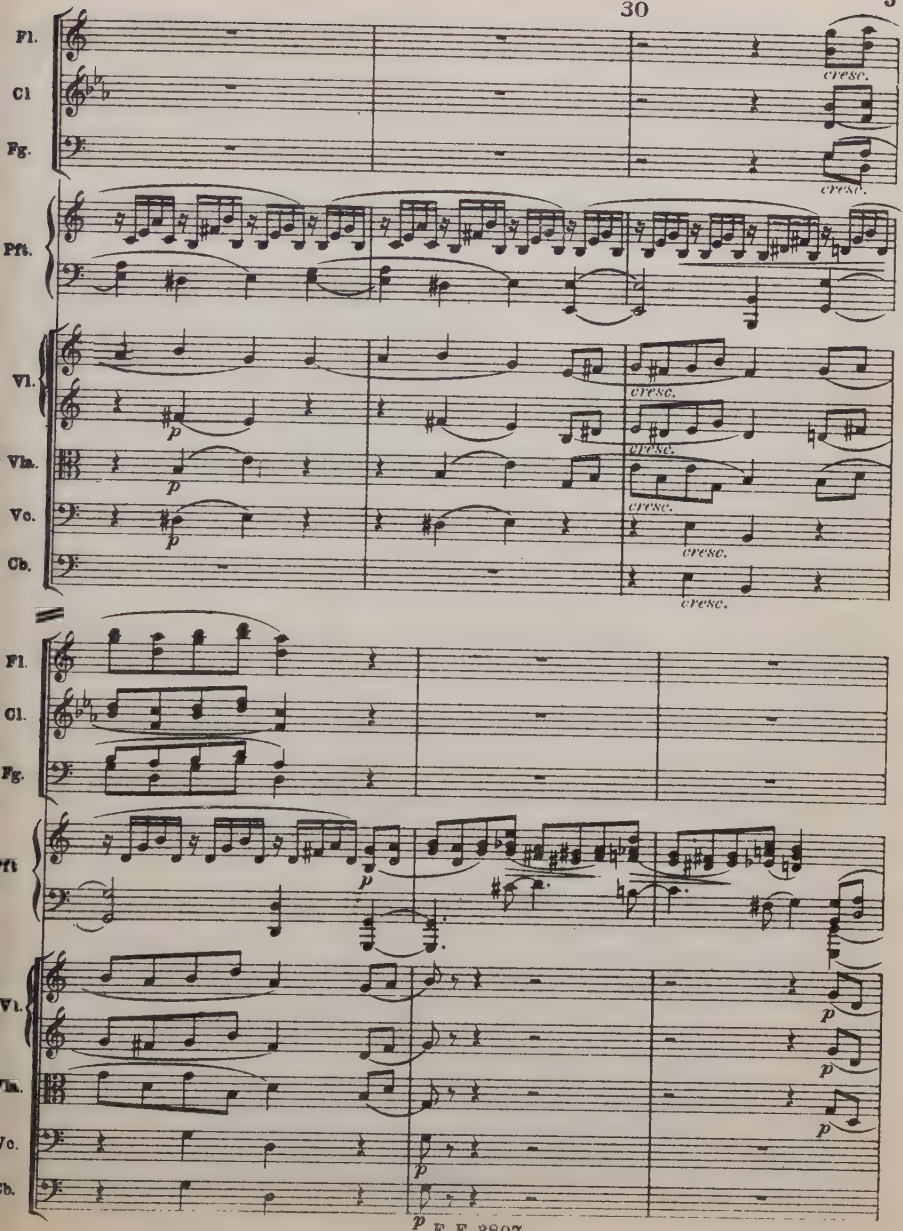
Tutti.

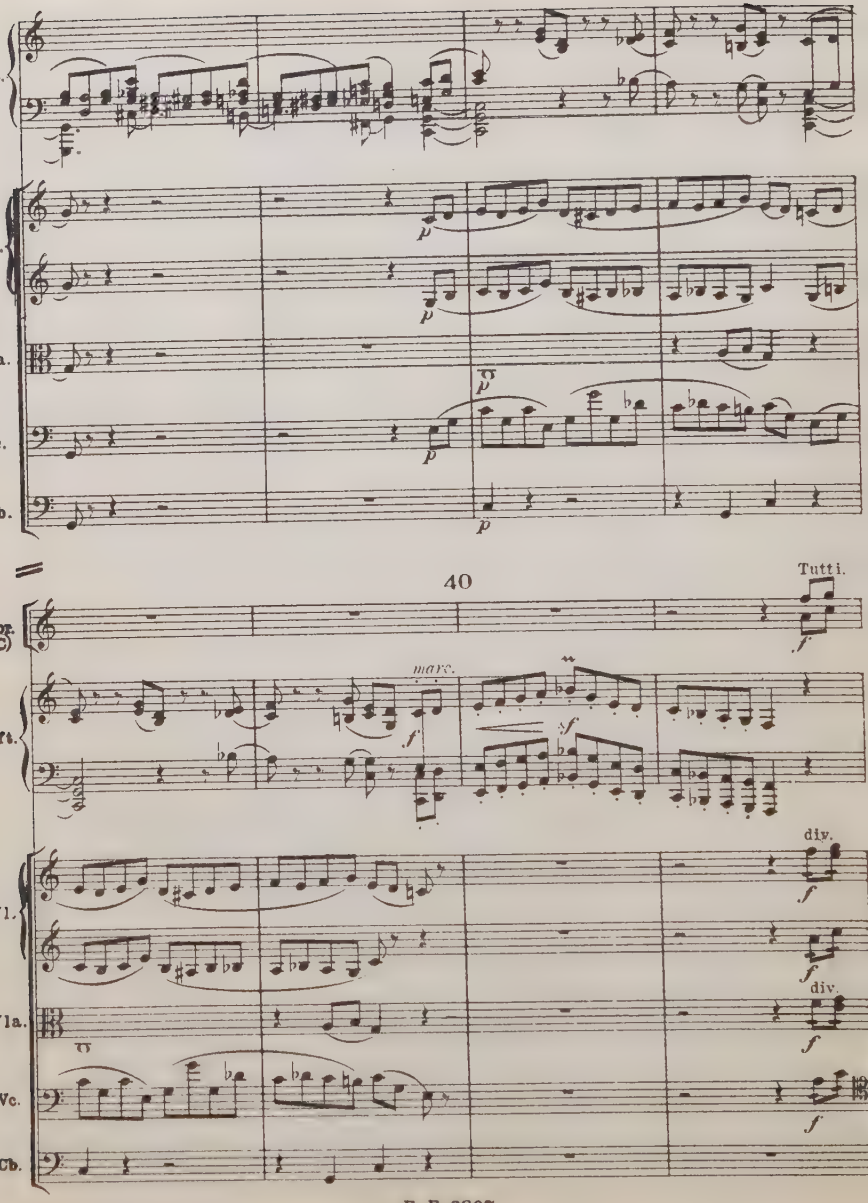
10

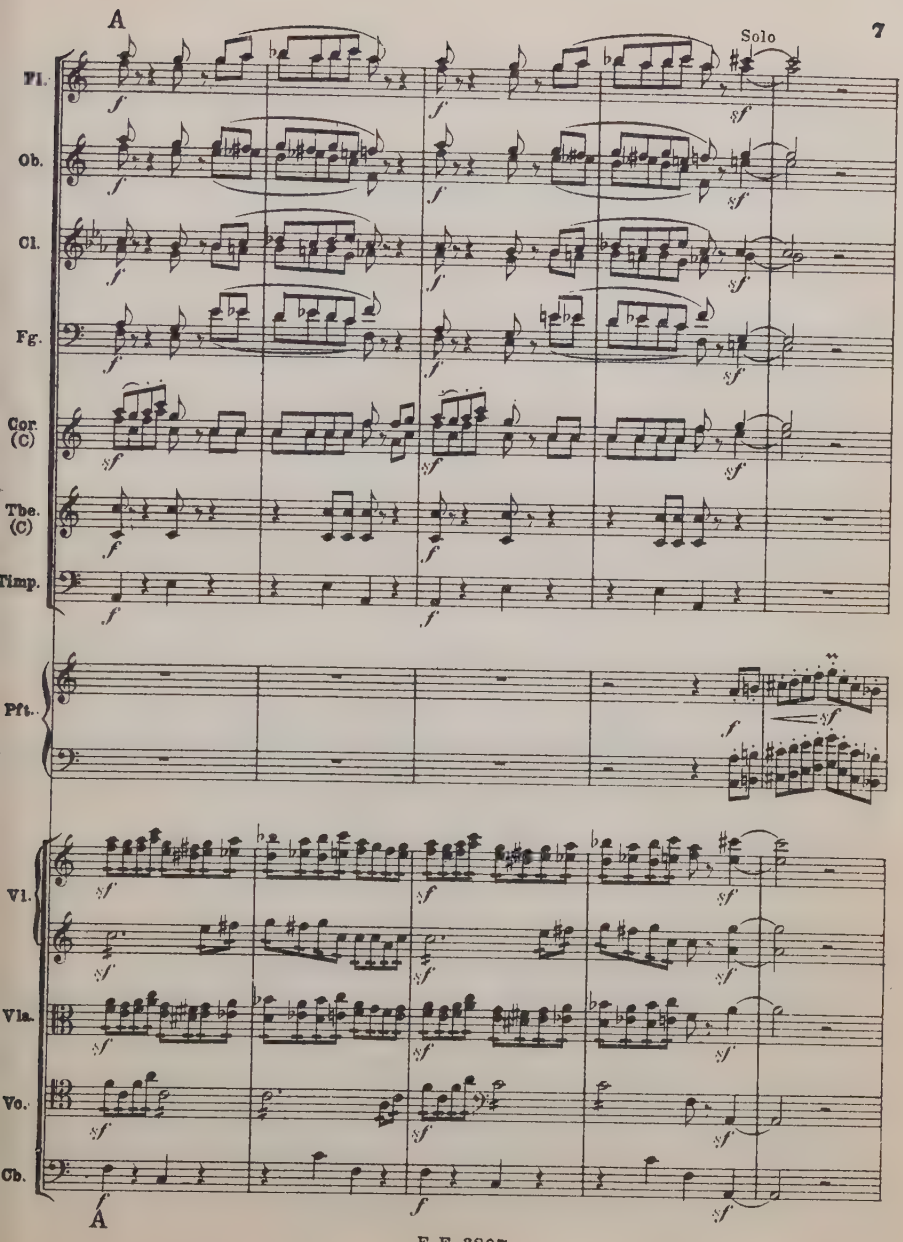


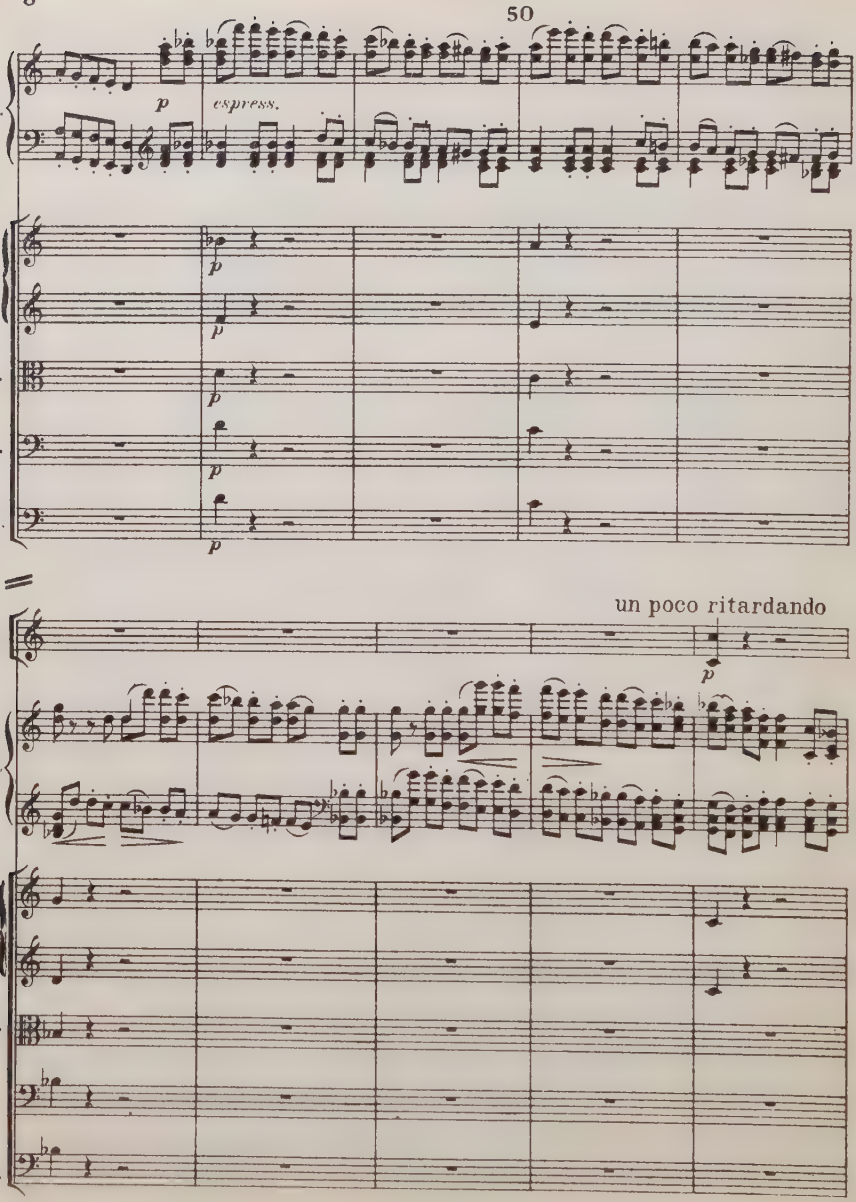

Pft.
pespress.
sf
Ped. *
Ped. *
Vl
Vla.
Vc.
Cb.
pizz.
pizz.
p
Pft.
5 20 5 5
p
Vl.
sul G
p
Vla.
Vc
arco
p
Cb.

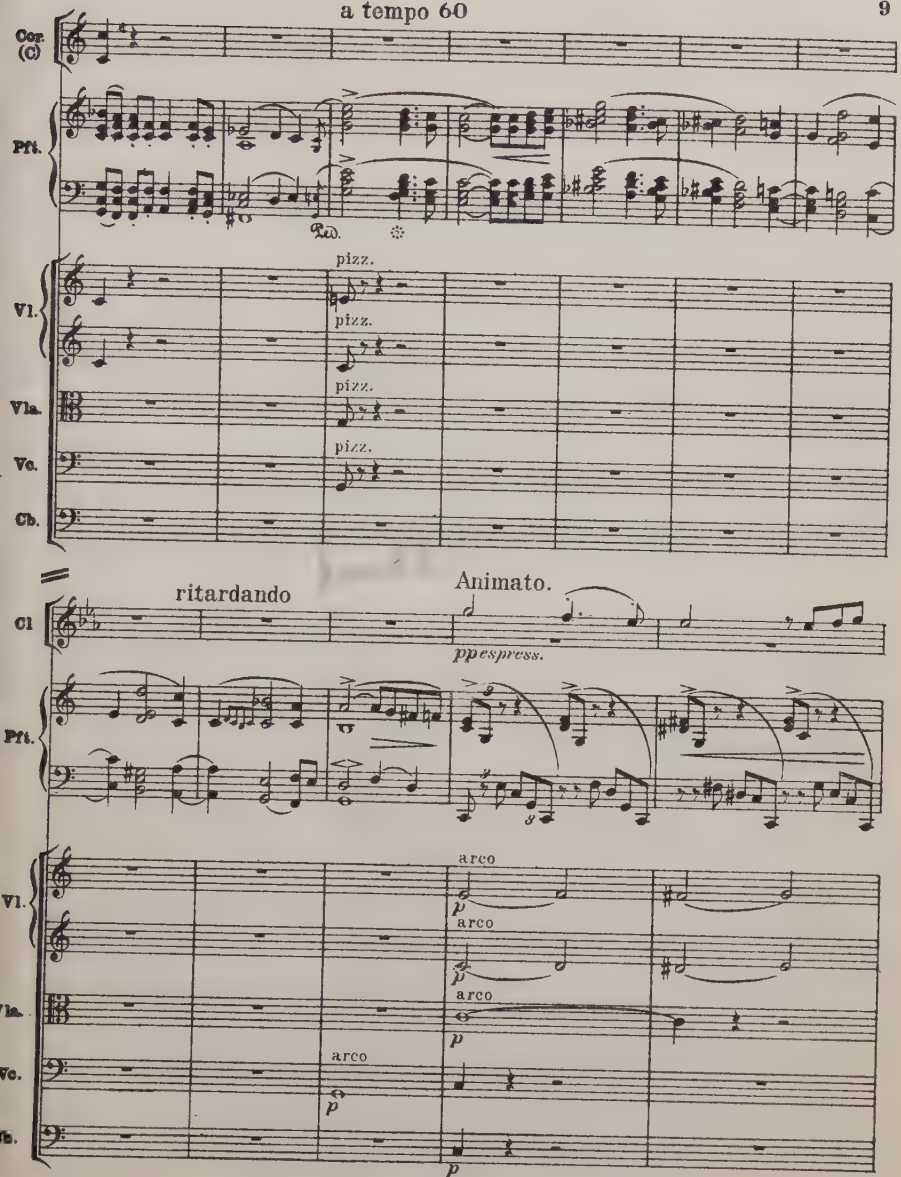

Pft.
Vl.
Vla.
Vc.
Cb.
Fl.
Cl.
Fg.
Pft.
Vl.
Vla.
Vc.
Cb
p
cresc.
arco

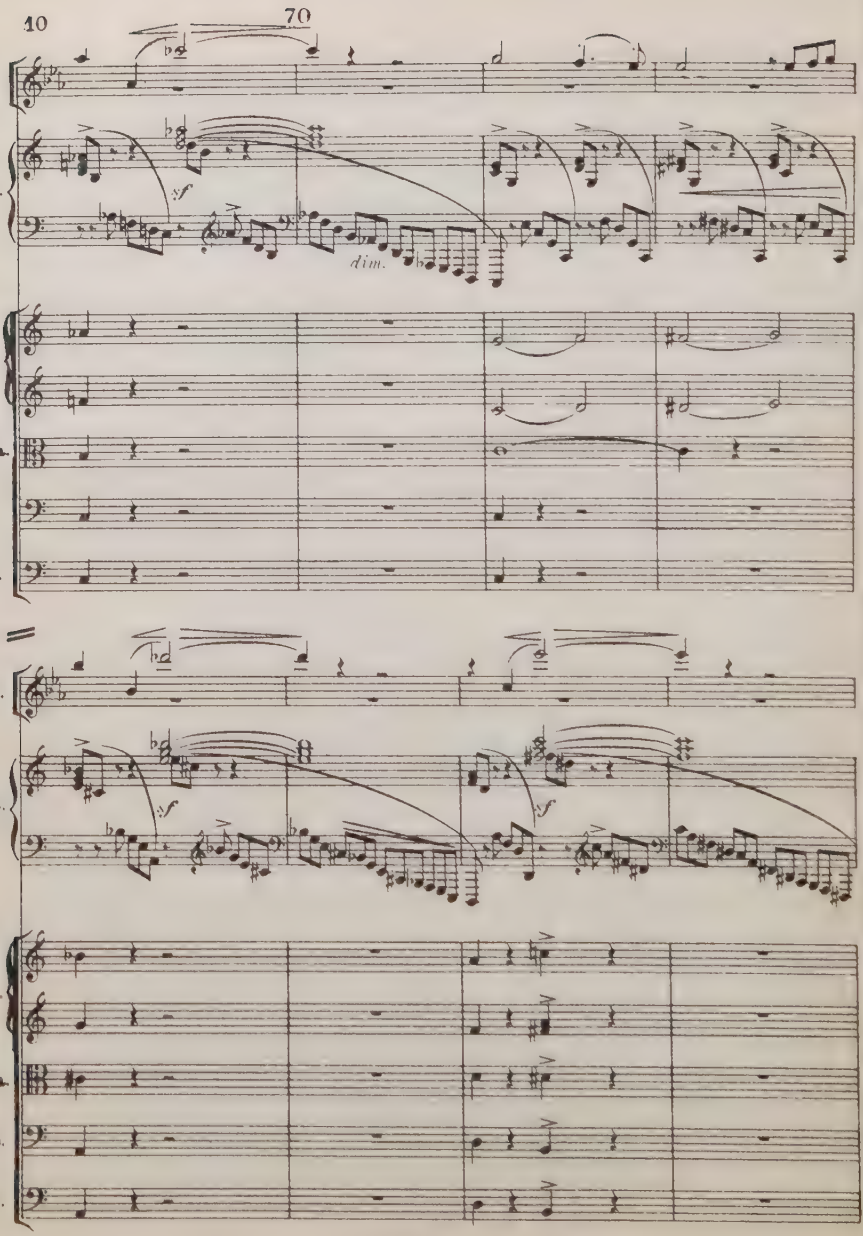

Fl.
Cl
Fg.
cresc.
cresc.
Pft.
Vl.
Vla.
Vc.
Cb.
p
p
p
cresc.
cresc.
cresc.
cresc.
Fl.
Cl.
Fg.
Pft
p
Vl.
Vla.
Vc.
Cb.
p
p
p
p
p

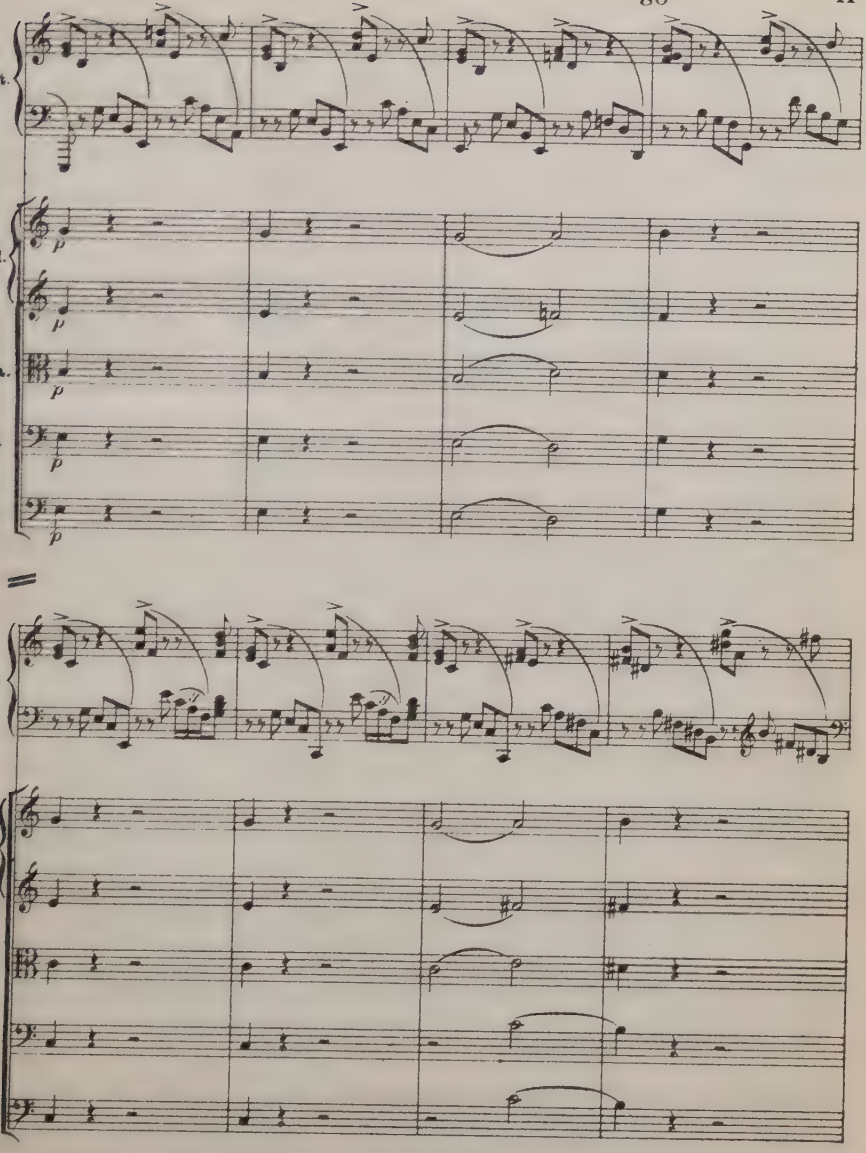

Pft.
Vl.
Vla.
Vc.
Cb.
40
Tutti.
Cor. (C)
mare.
div.

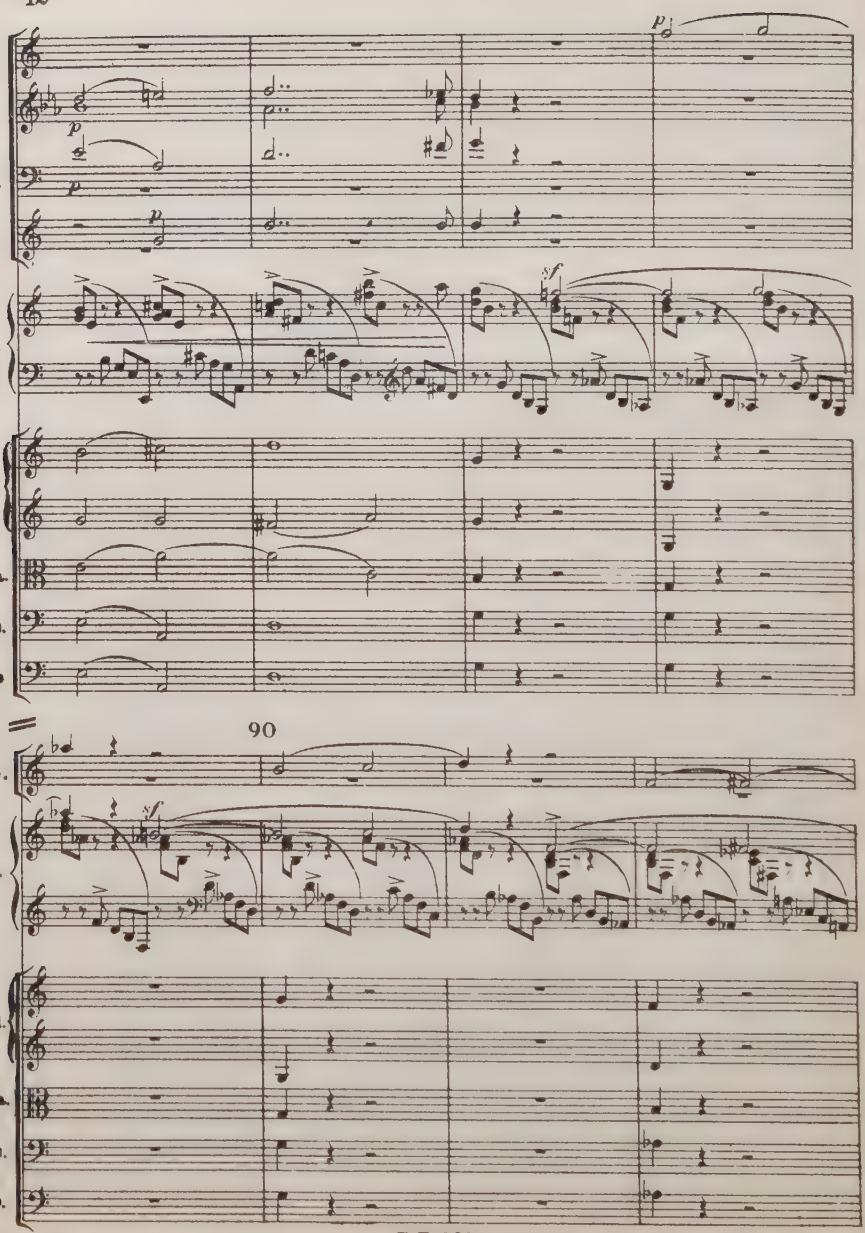

A
Solo
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tbe. (C)
Timp.
Pft.
Vl.
Vla.
Vc.
Cb.
A

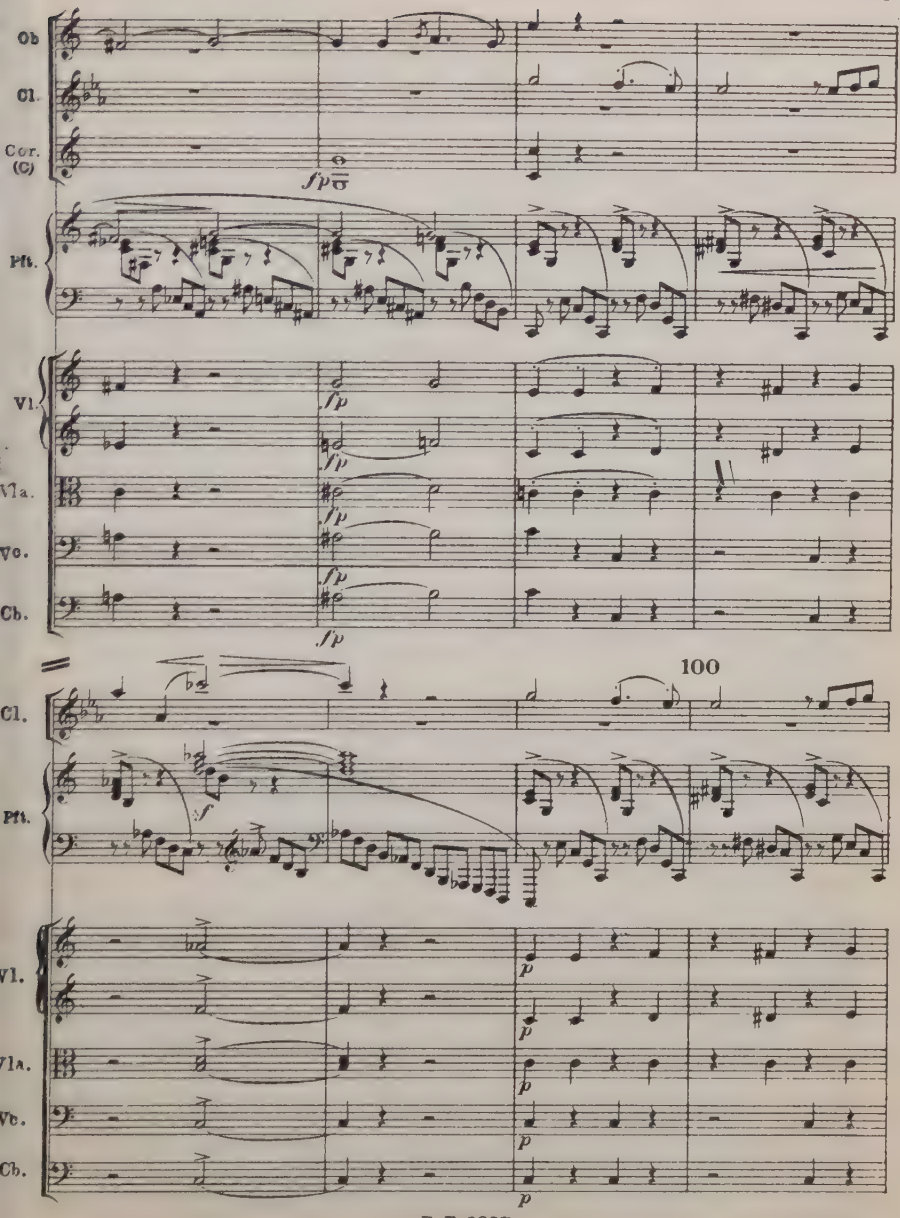

Pft.
p
espress.
Vl.
Vla.
Vc.
Cb.
un poco ritardando
Cor. (C)
Pft.
Vl.
Vla.
Vc.
Cb.

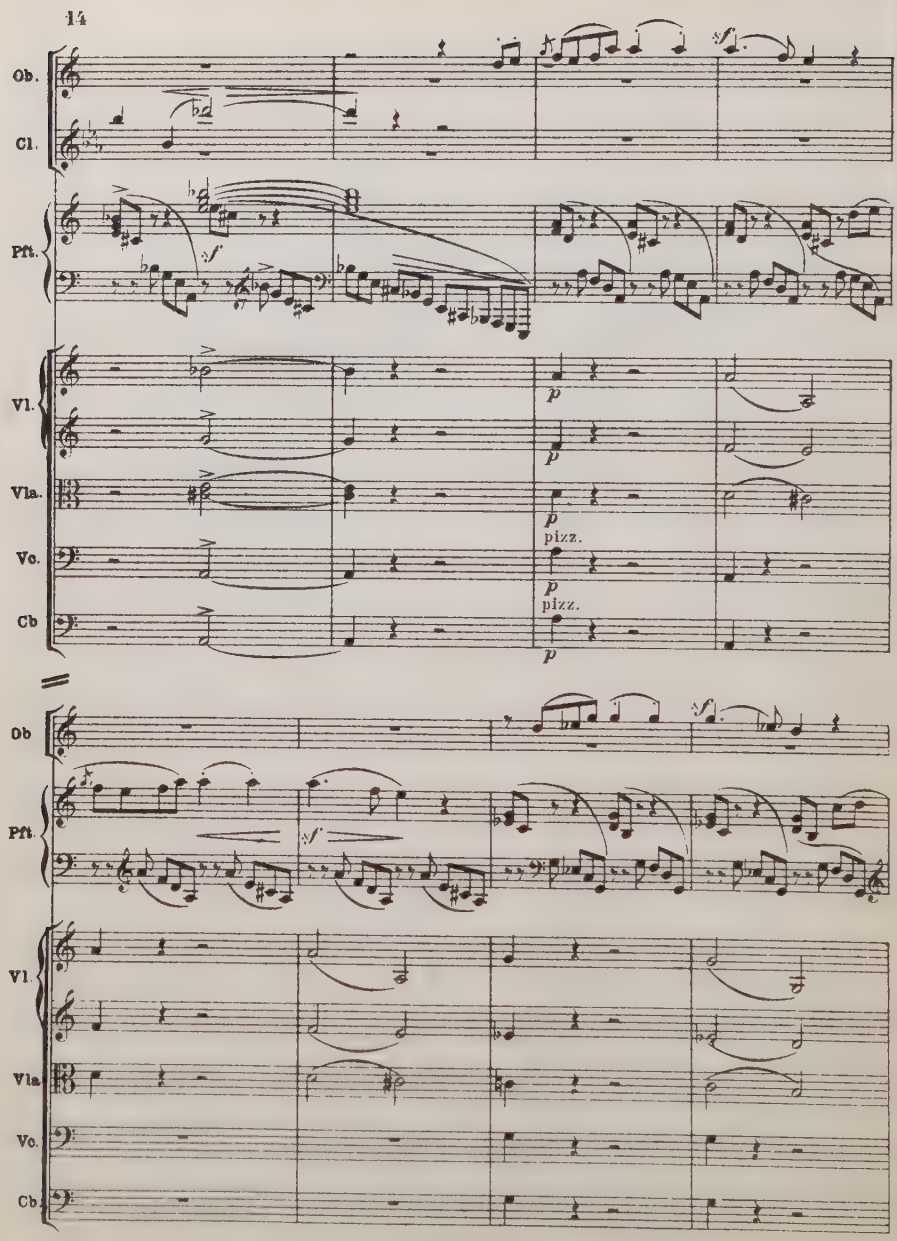

a tempo 60
Cor. (C)
Pft.
Ped.
Vl.
Vla.
Vc.
Cb.
pizz.
pizz.
pizz.
pizz.
ritardando
Animato.
Cl
ppespress.
Pft.
Vl.
arco
p
arco
p
arco
p
Vc.
arco
p
p

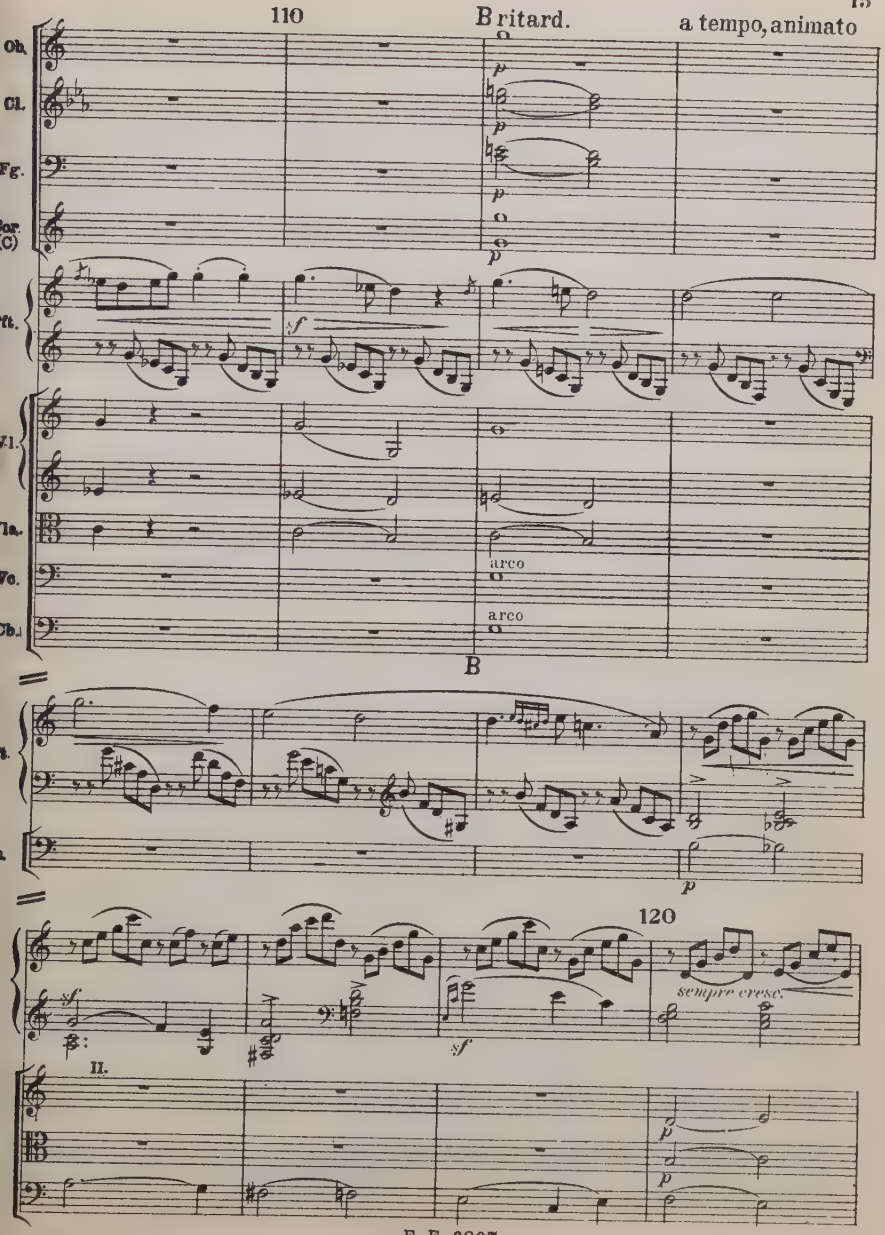

70
Cl.
Pft.
sf
dim.
Vl.
Vla.
Vc
Cb.
Cl.
Pft.
sf
sf
Vl.
Vla.
Vc.
Cb.

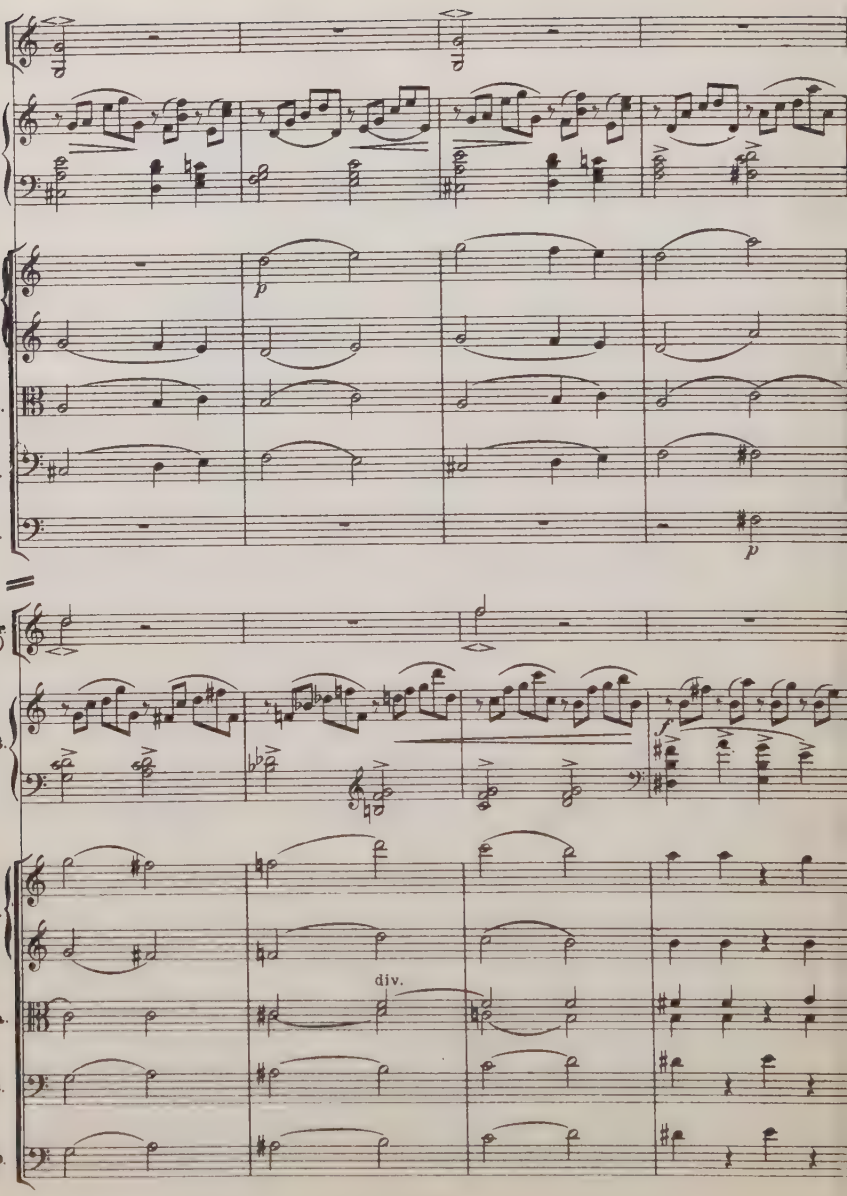

Pft.
Vl.
Vla.
Vc.
Cb.
p
Pft.
Vl.
Vla.
Vc.
Cb.


Ob.
Cl.
Fg.
Cor. (C)
Pft.
Vl.
Vla.
Vc.
Cb
90
Ob.
Pft.
Vl.
Vla.
Vc.
Cb.


Ob.
Cl.
Cor. (C)
fp
Pft.
Vl.
fp
Vla.
Vc.
Cb.
100
Cl.
Pft.
f
Vl.
p
Vla.
Vc.
Cb.

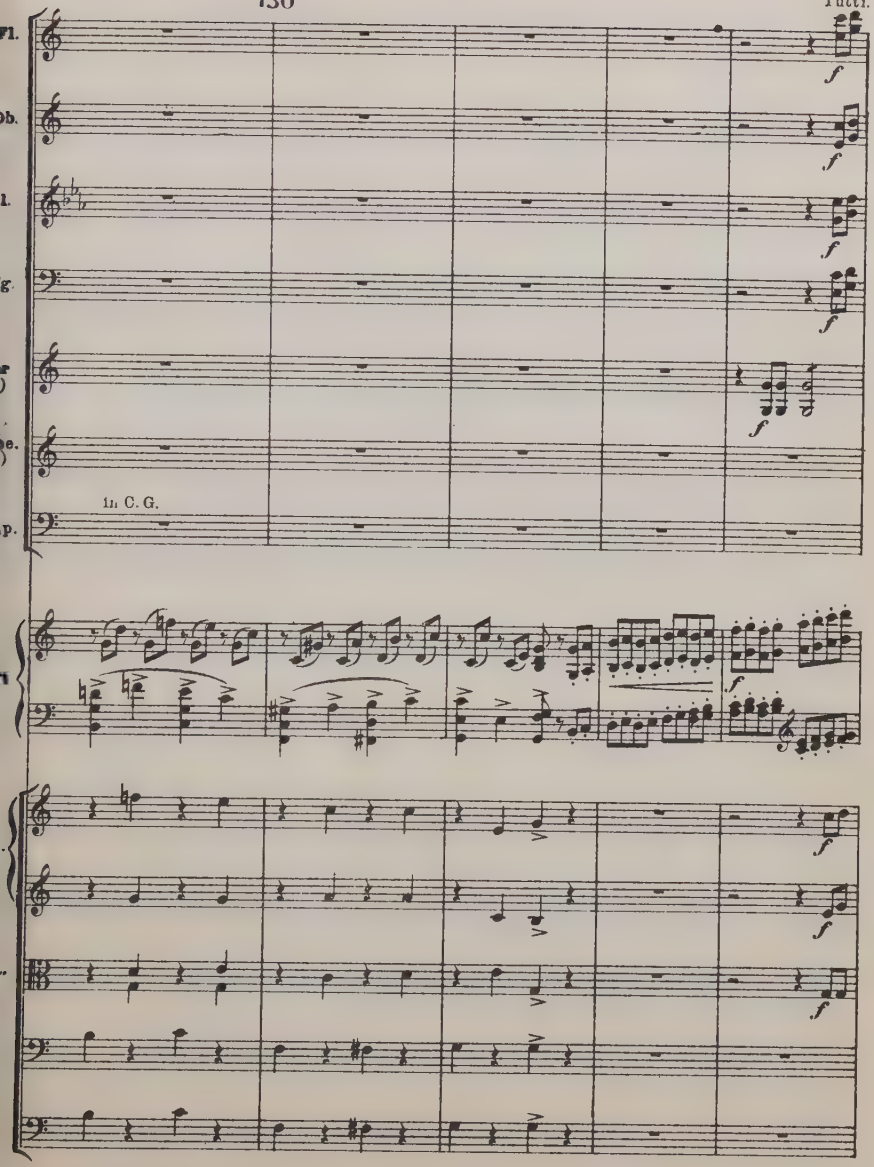

Ob.
Cl.
Pft.
Vl.
Vla.
Vc.
Cb
pizz.
pizz.
Ob
Pft.
Vl
Vla.
Vc.
Cb.

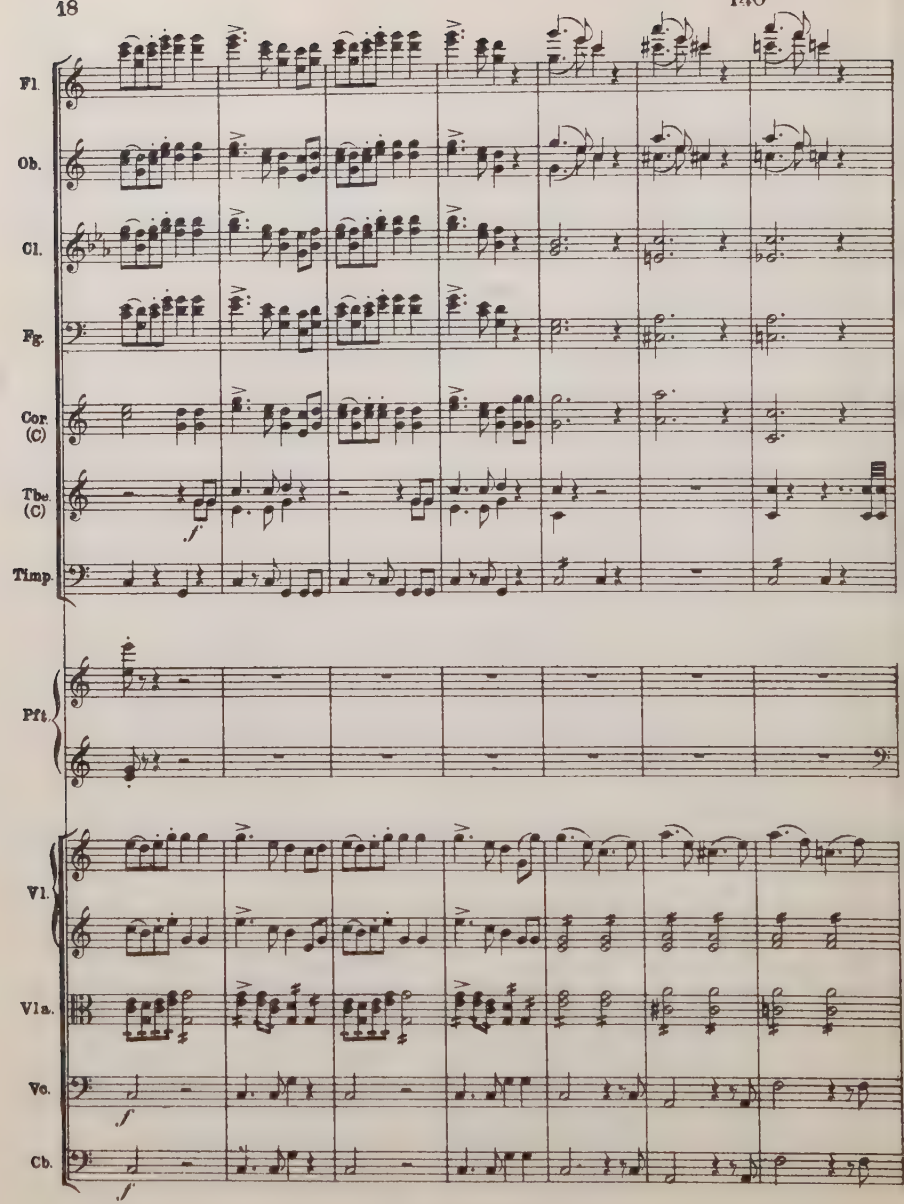

110
B ritard.
a tempo, animato
Ob.
Cl.
Fg.
Cor. (C)
Pft.
Vl.
Vla.
Vc.
Cb.
arco
arco
B
120
sempre cresc.
II.

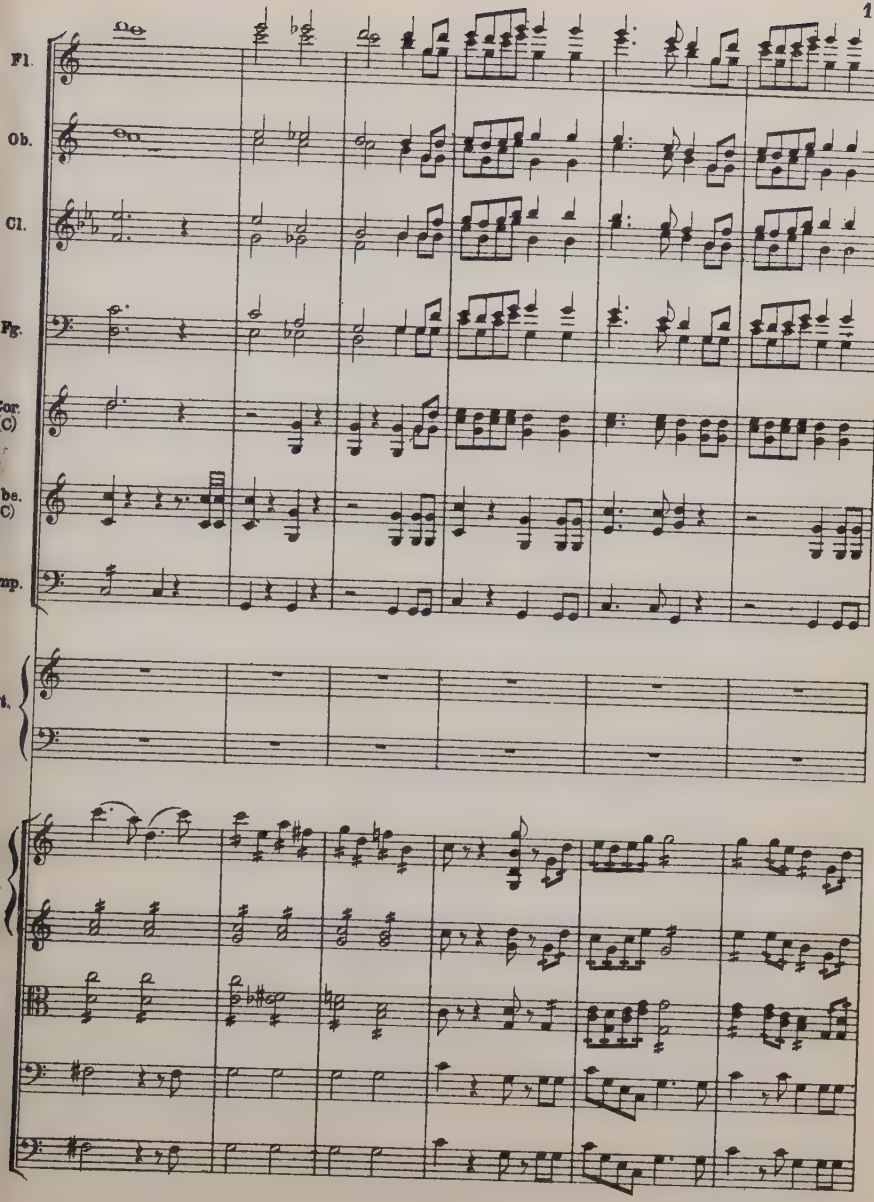

Cor. (C)
Pft.
Vl.
Vla.
Vc.
Cb.
p
p
Cor. (C)
Pft.
Vl.
div.
Vla.
Vc.
Cb.

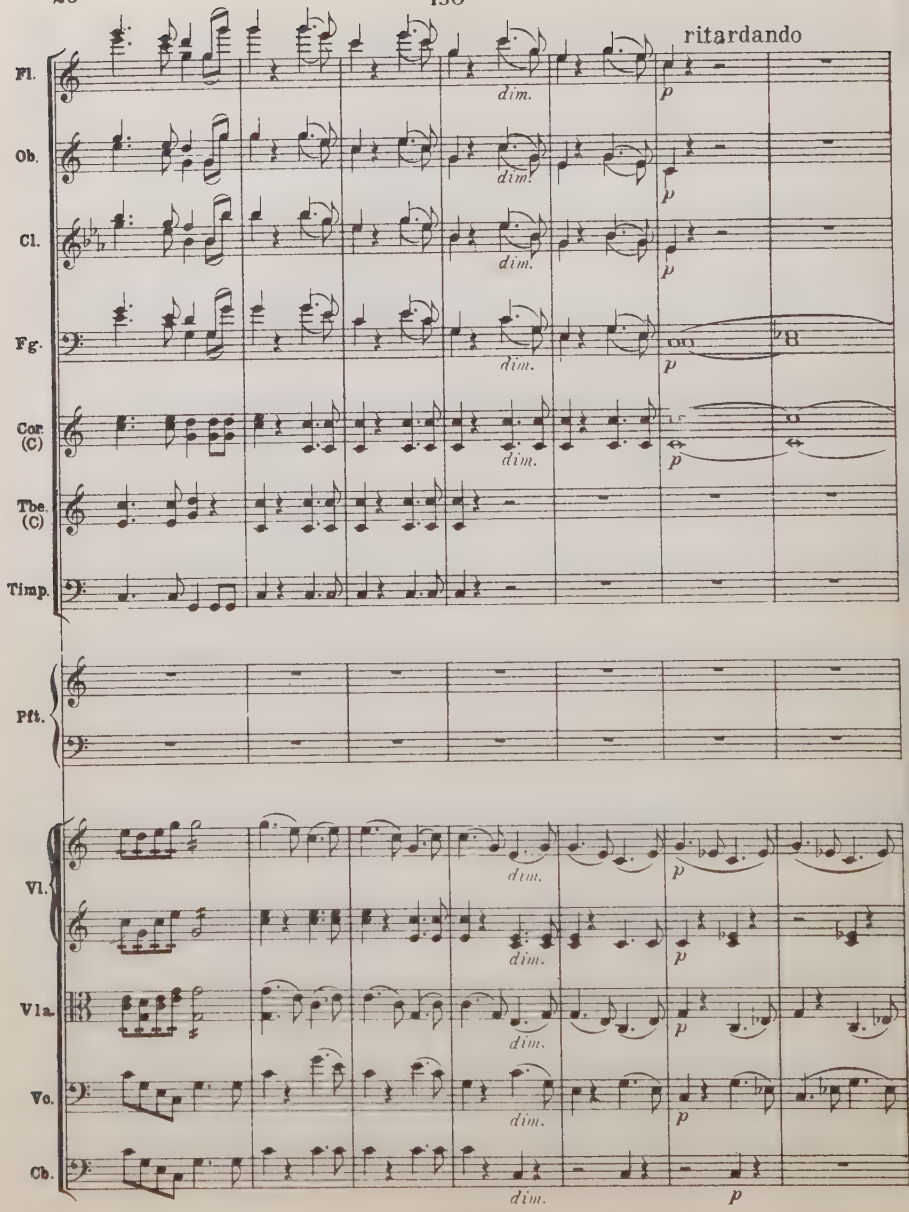
130

Tutti.




Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tbe. (C)
Timp.
Pft.
Vl.
Vla.
Vc.
Cb.
f
f
f


Fl.
Ob.
Cl.
Fg.
Cor. (C)
be. (C)
mp.
t.


ritardando
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tbe. (C)
Timp.
Pft.
Vl.
Vla.
Vc.
Cb.
dim.
p

Solo.

Andante espressivo. (♩. = 72.)

Fg.

Cor. (C)

Pft.

p

sempre con Ped.

Vl.

Vla.

Vc.

Cb.

sempre pp

160

in B.

Cl.

prespress.

Pft.

sempre legato

Vl.

sempre pp

sempre pp

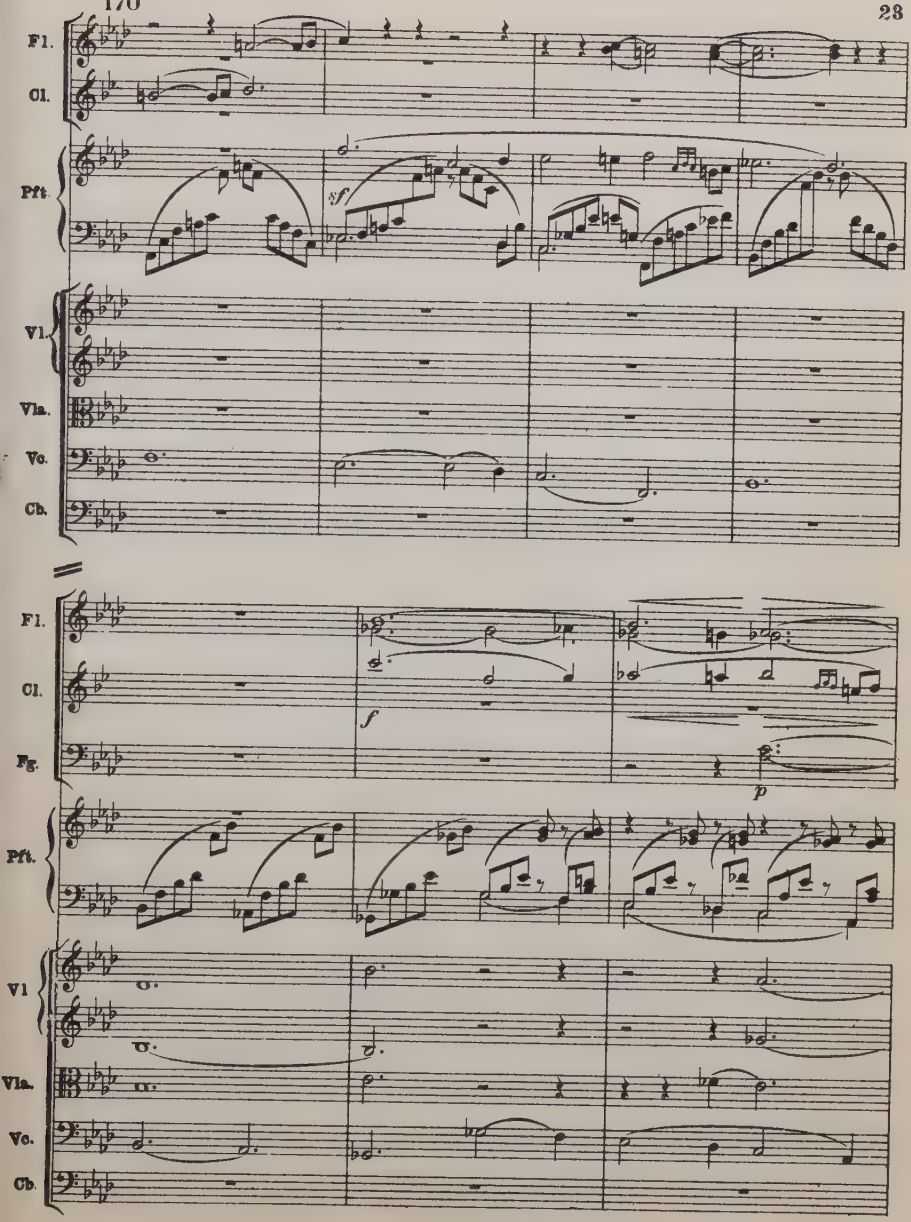
Vla.

sempre pp

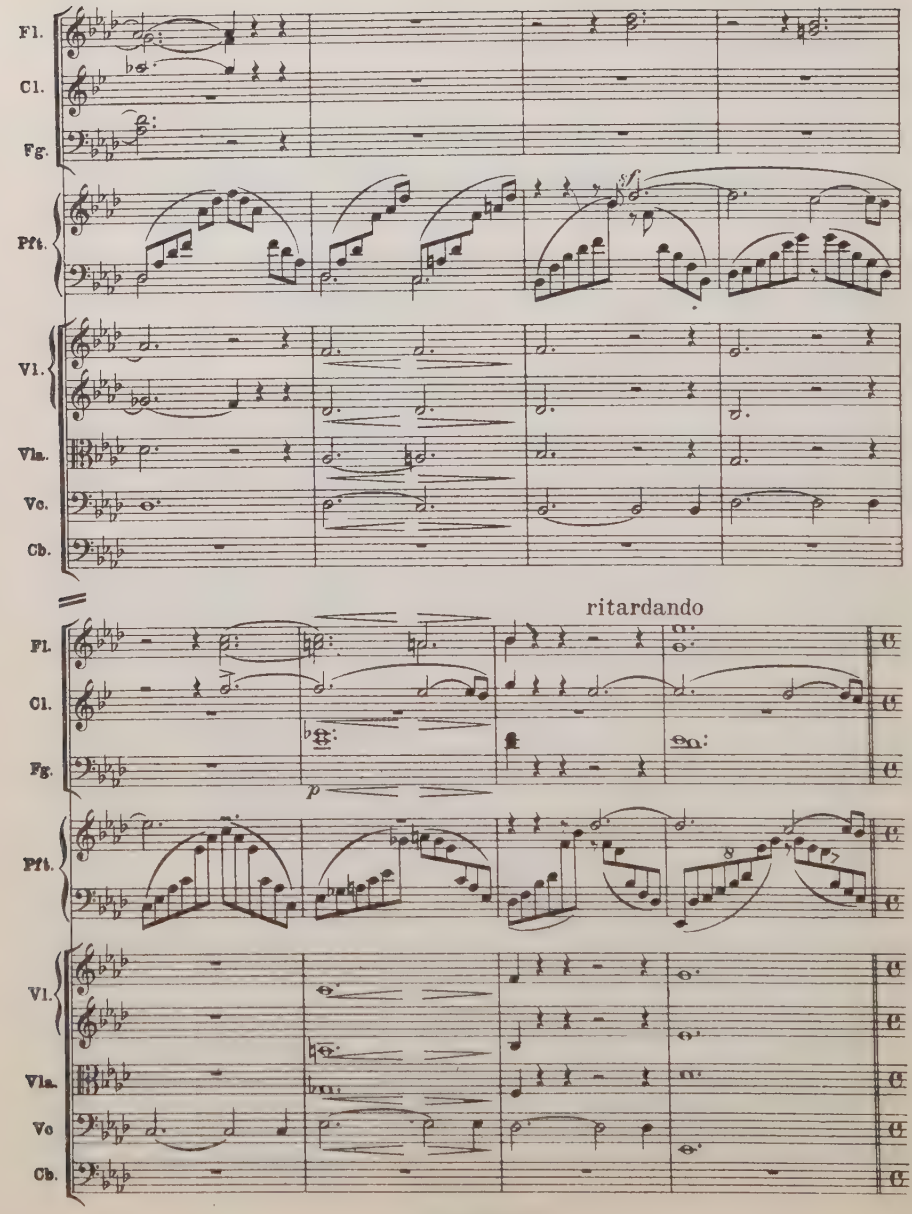
Vc

Cb

Cl.
Pft.
Vl.
Vla.
Vc.
Cb.
p
Fl.
Cl
Pft.
Vl.
Vla.
Vc.
Cb.
p

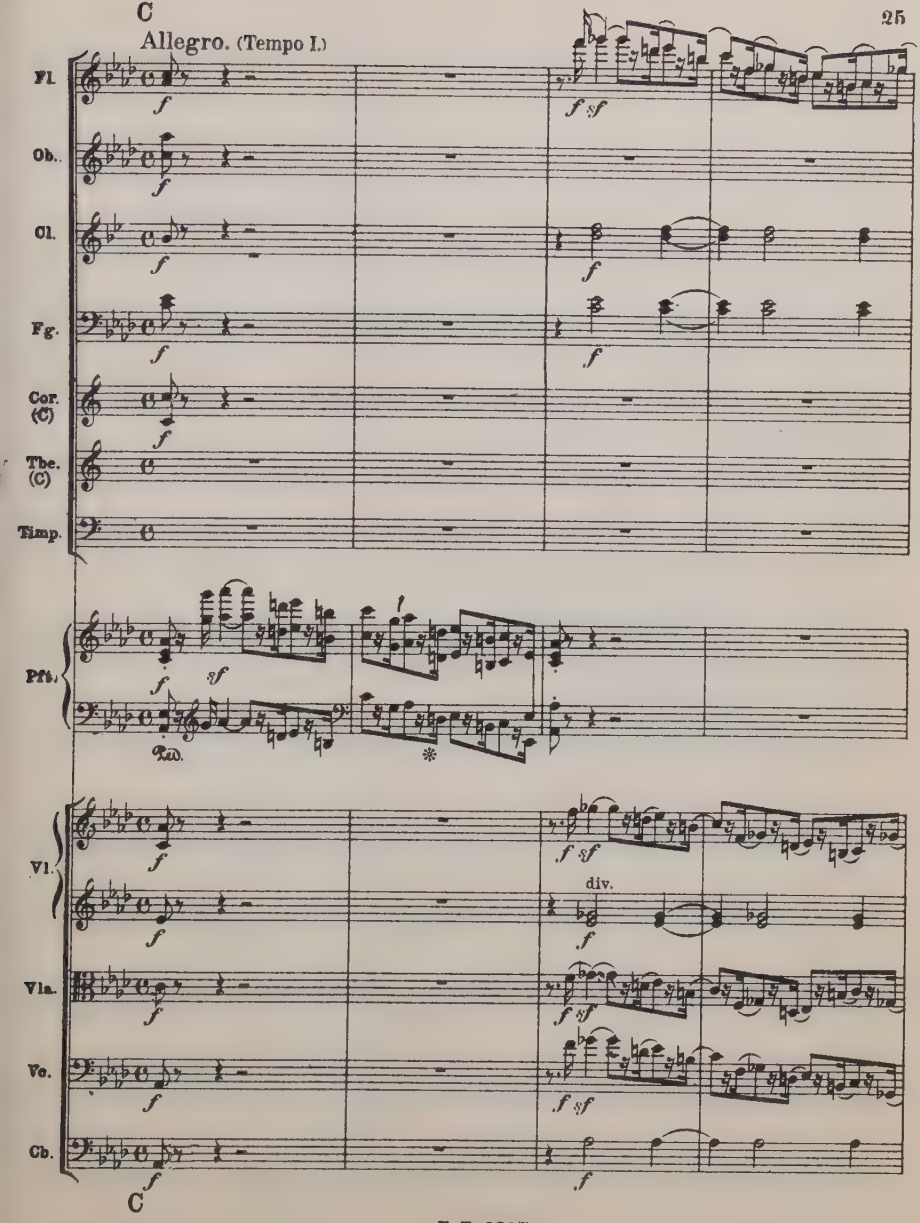

Fl.
Cl.
Pft.
sf
Vl.
Vla.
Vc.
Cb.
Fl.
Cl.
Fg.
f
p
Pft.
Vl
Vla.
Vc.
Cb.

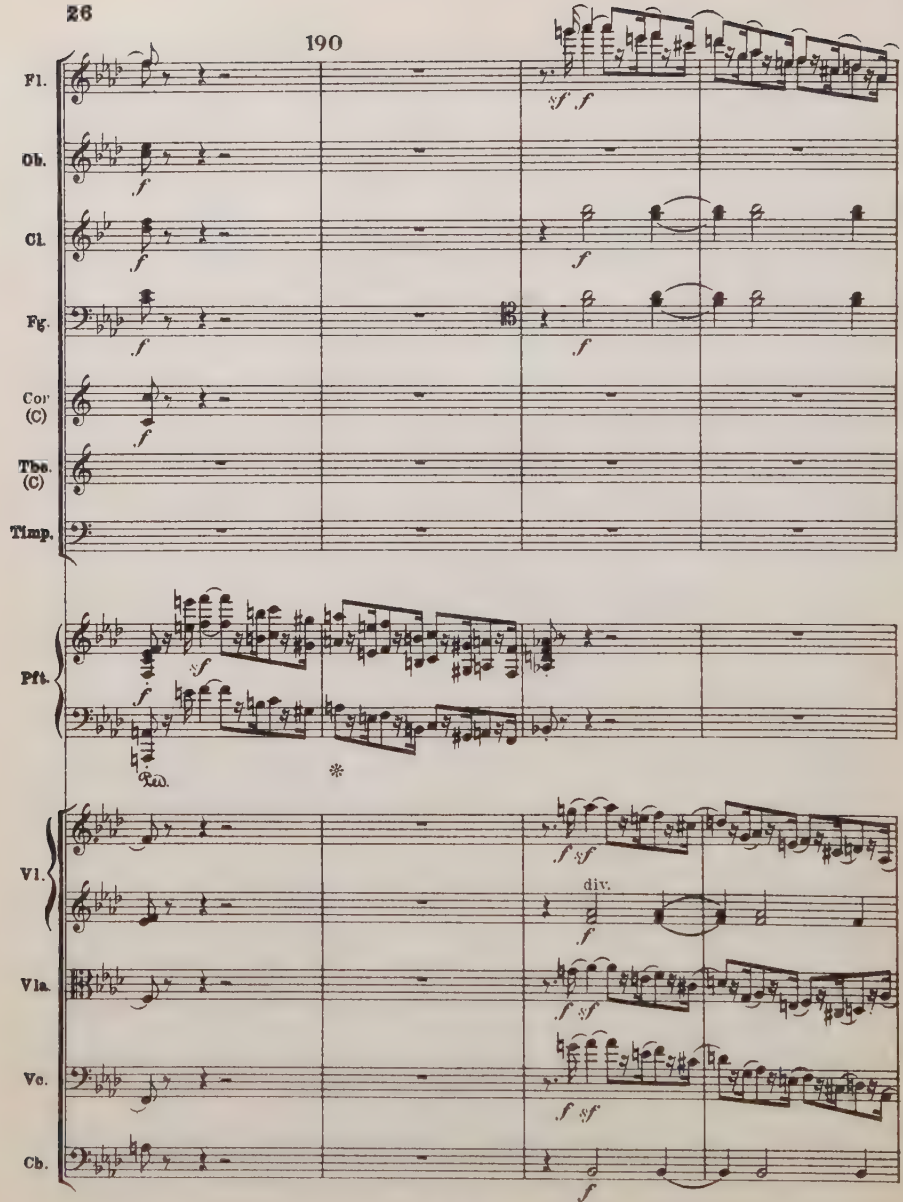
180

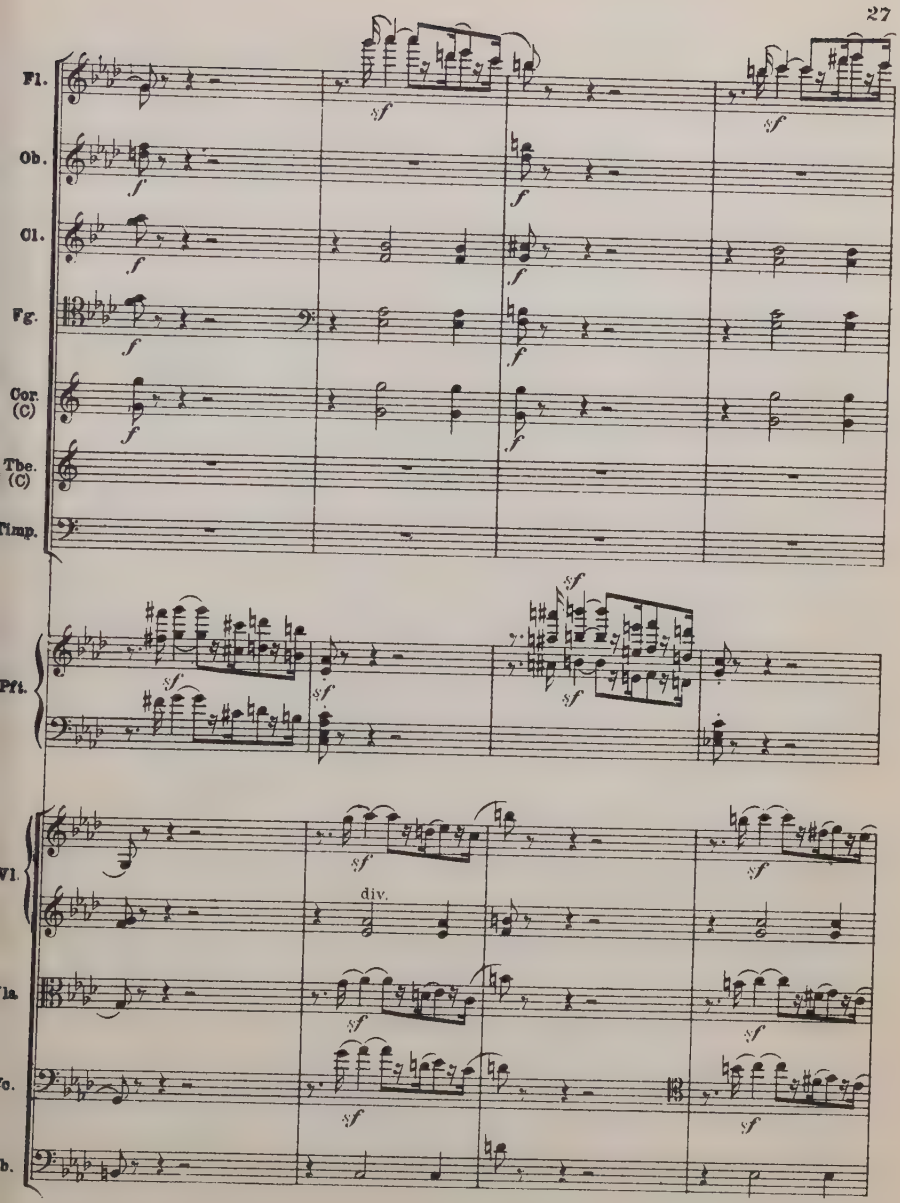


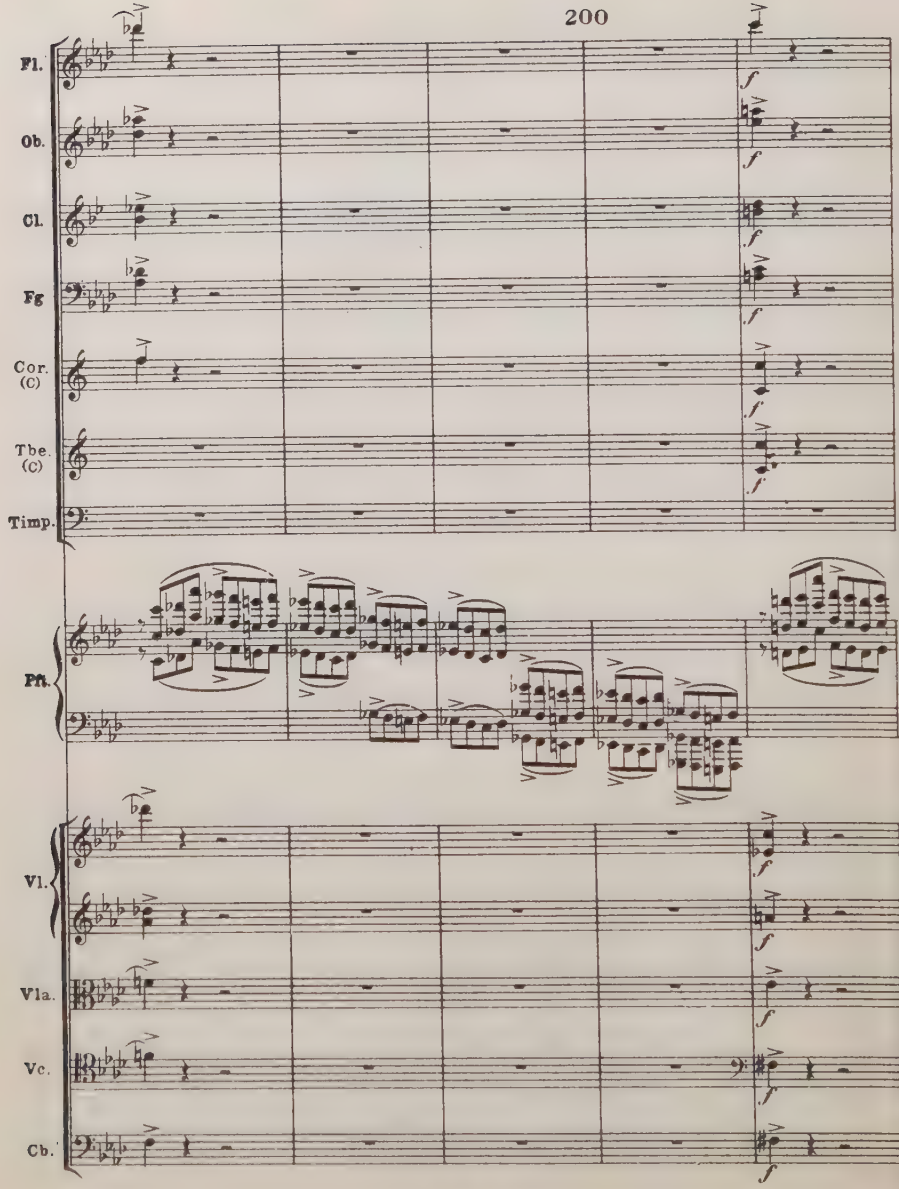
C

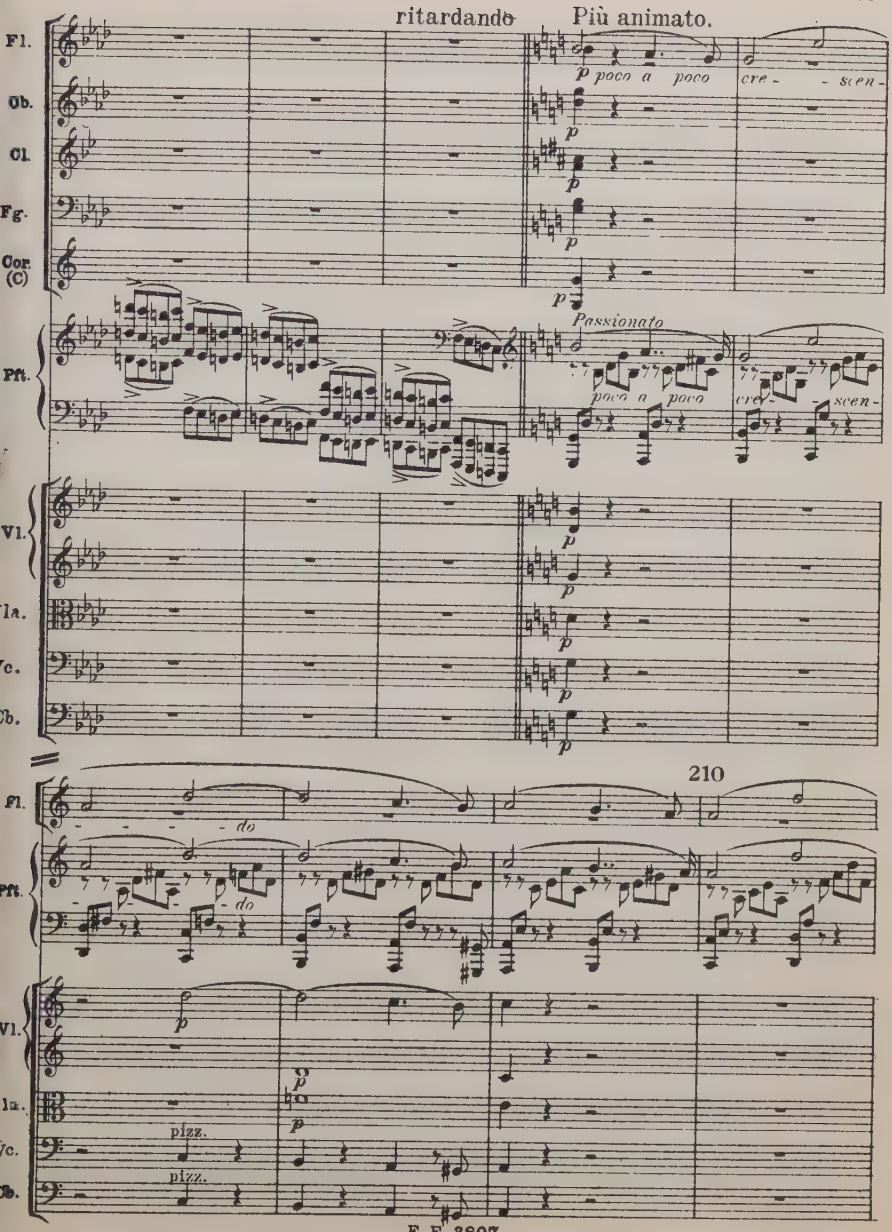
Allegro. (Tempo I.)

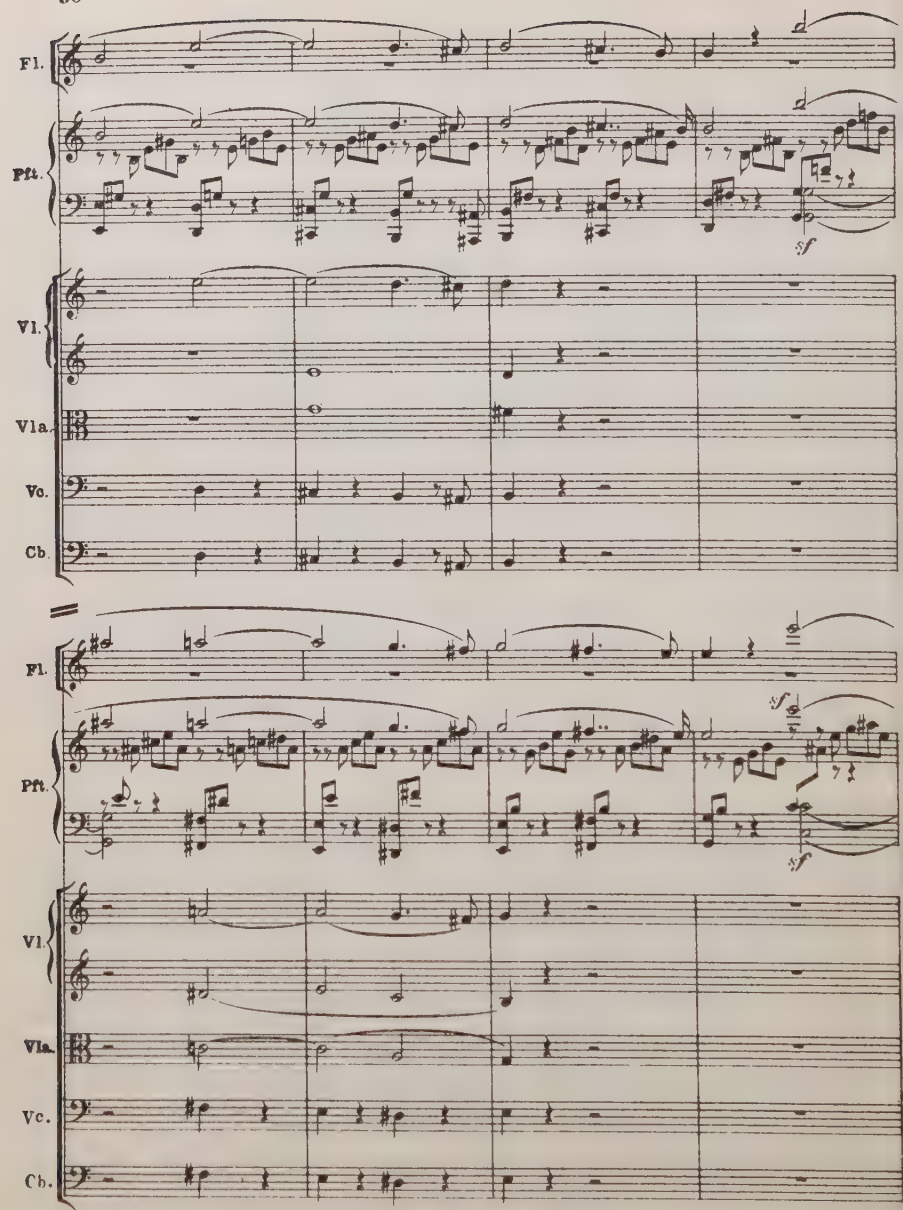


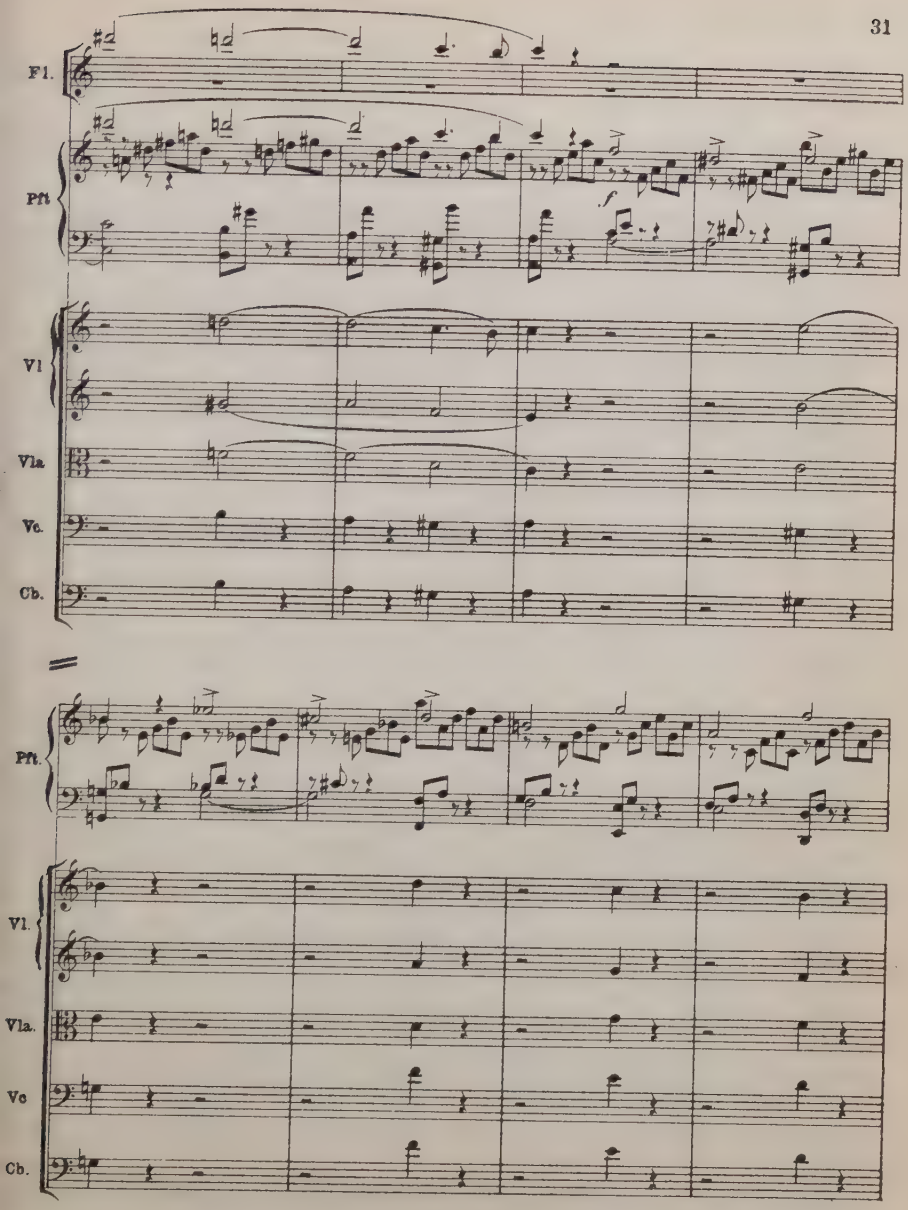

190
Fl.
Ob.
Cl.
Fg.
Cor (C)
Tbe. (C)
Timp.
Pft.
Vl.
Vla.
Vc.
Cb.
div.

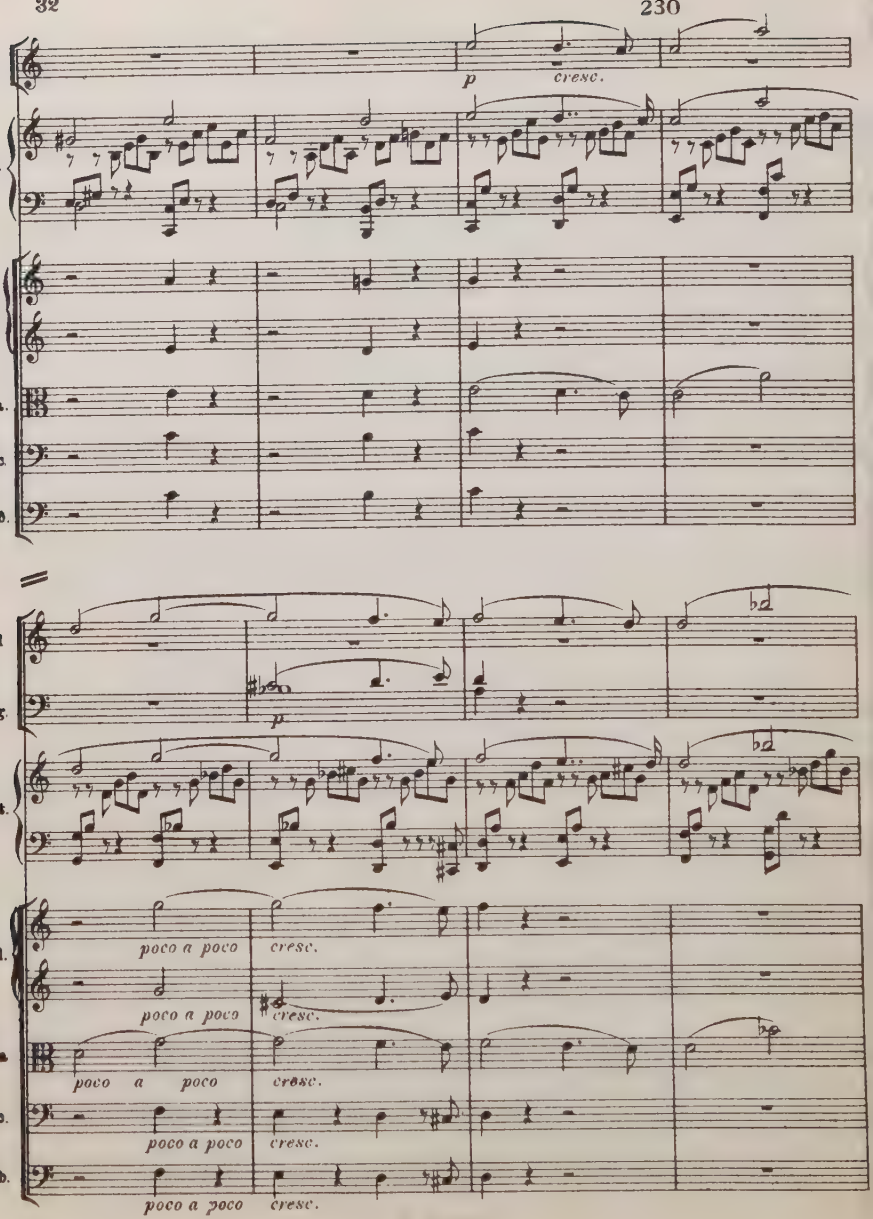

Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tbe. (C)
Timp.
Pft.
Vl.
Va.
Vc.
Cb.
sf
f
div.

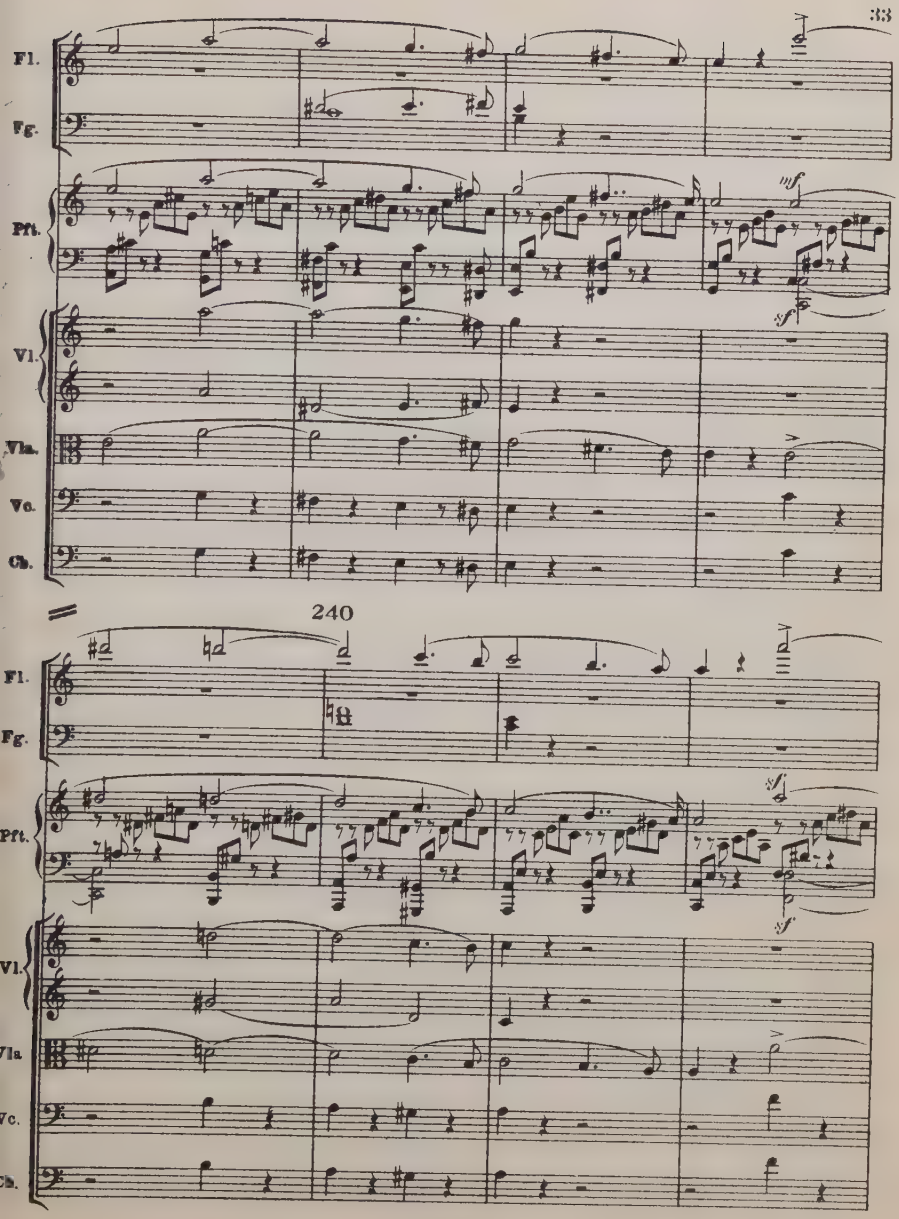

200
Fl.
Ob.
Cl.
Fg
Cor. (C)
Tbe. (C)
Timp.
Pft.
Vl.
Vla.
Vc.
Cb.

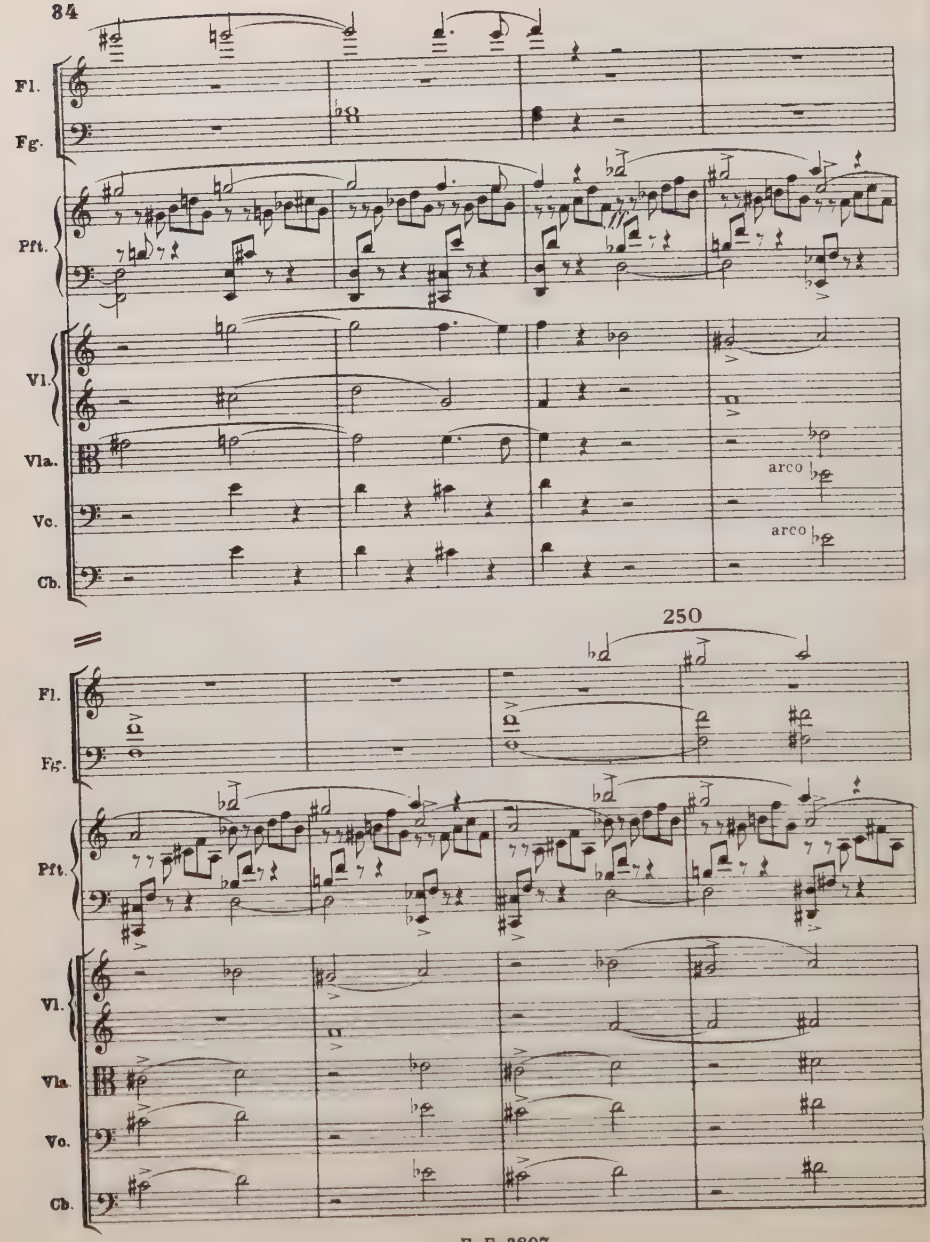

ritardando
Più animato.
Fl.
Ob.
Cl.
Fg.
Cor. (C)
p poco a poco cre- - scen-
Passionato
Pft.
poco a poco cre- - scen-
Vl.
Vla.
Vc.
Cb.
210
Fl.
do
Pft.
do
Vl.
Vla.
Vc.
Cb.
pizz.
pizz.

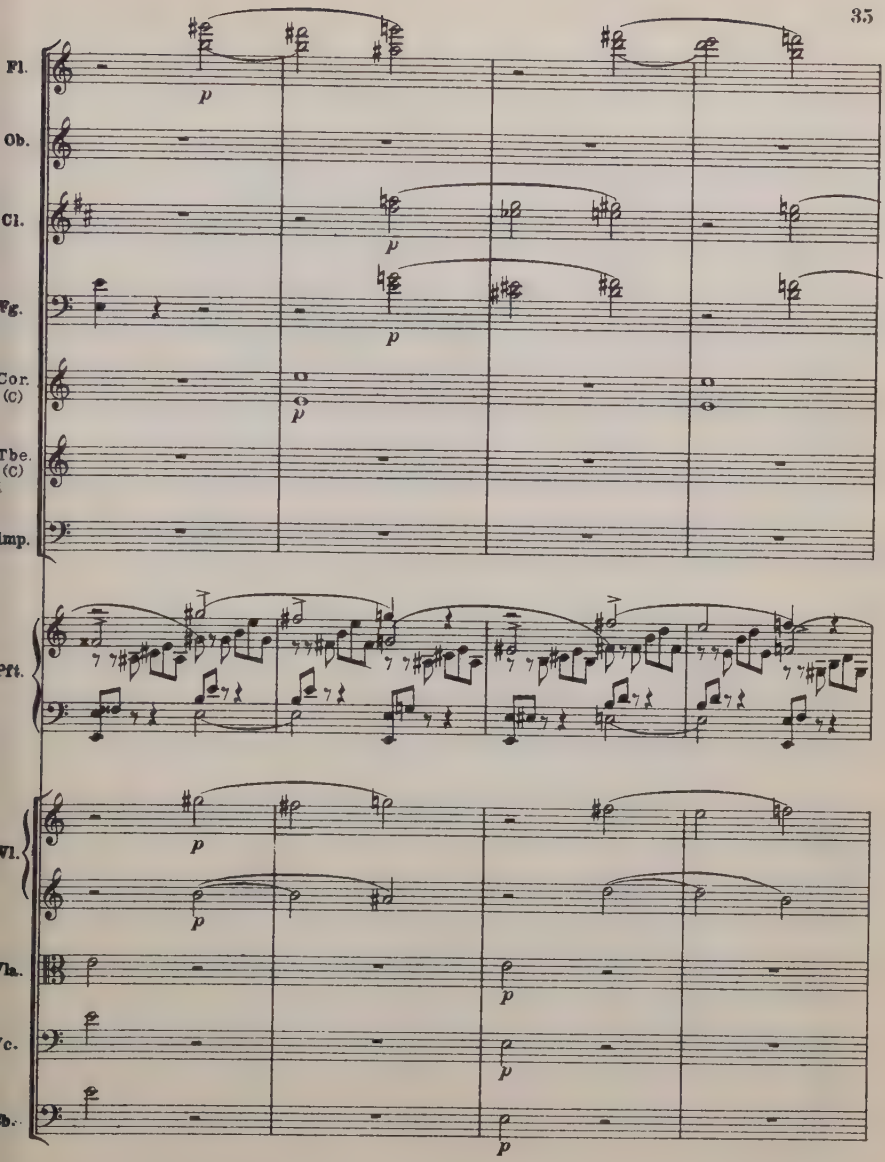

Fl.
Pft.
sf
Vl.
Vla.
Vc.
Cb
Fl.
sf
Pft.
sf
Vl.
Vla.
Vc.
Cb.

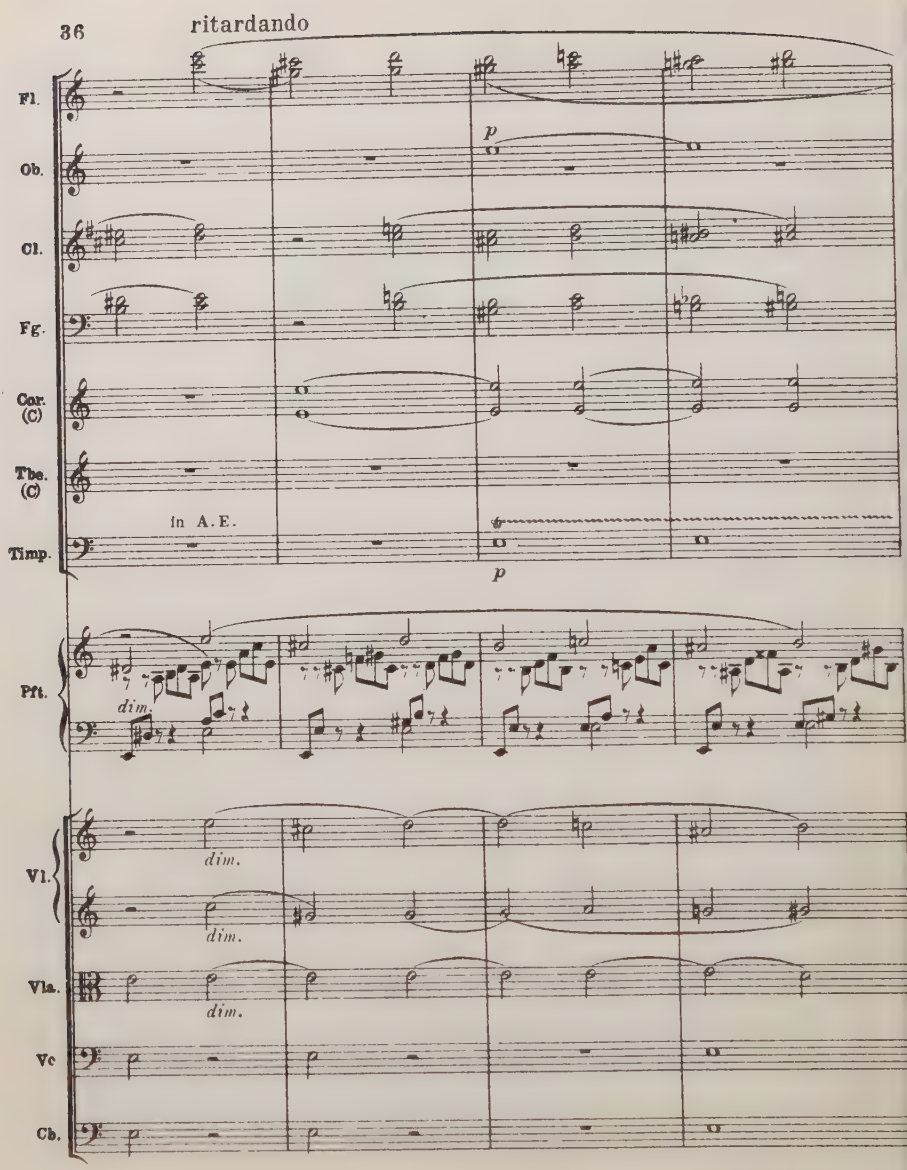

Fl.
Pft.
f
Vl.
Vla.
Vc.
Cb.
Pft.
Vl.
Vla.
Vc
Cb.


Fl.
Pft.
Vl.
Vla.
Vc.
Cb.
p
cresc.
Fl
Fg.
Pft.
Vl.
Vla.
Vc.
Cb.
p
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.


Fl.
Fg.
Pft.
Vl.
Vla.
Vc.
Cb.
240
Fl.
Fg.
Pft.
Vl.
Vla.
Vc.
Cb.


Fl.
Fg.
Pft.
Vl.
Vla.
arco
Vc.
arco
Cb.
250
Fl.
Fg.
Pft.
Vl.
Vla.
Vc.
Cb.


Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tbe. (C)
Timp.
Pft.
Vl.
Vla.
Vc.
Cb.
p


36
ritardando
Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tbe. (C)
In A.E.
Timp.
p
p
Pft.
dim.
Vl.
dim.
dim.
Vla.
dim.
Vc
Cb.

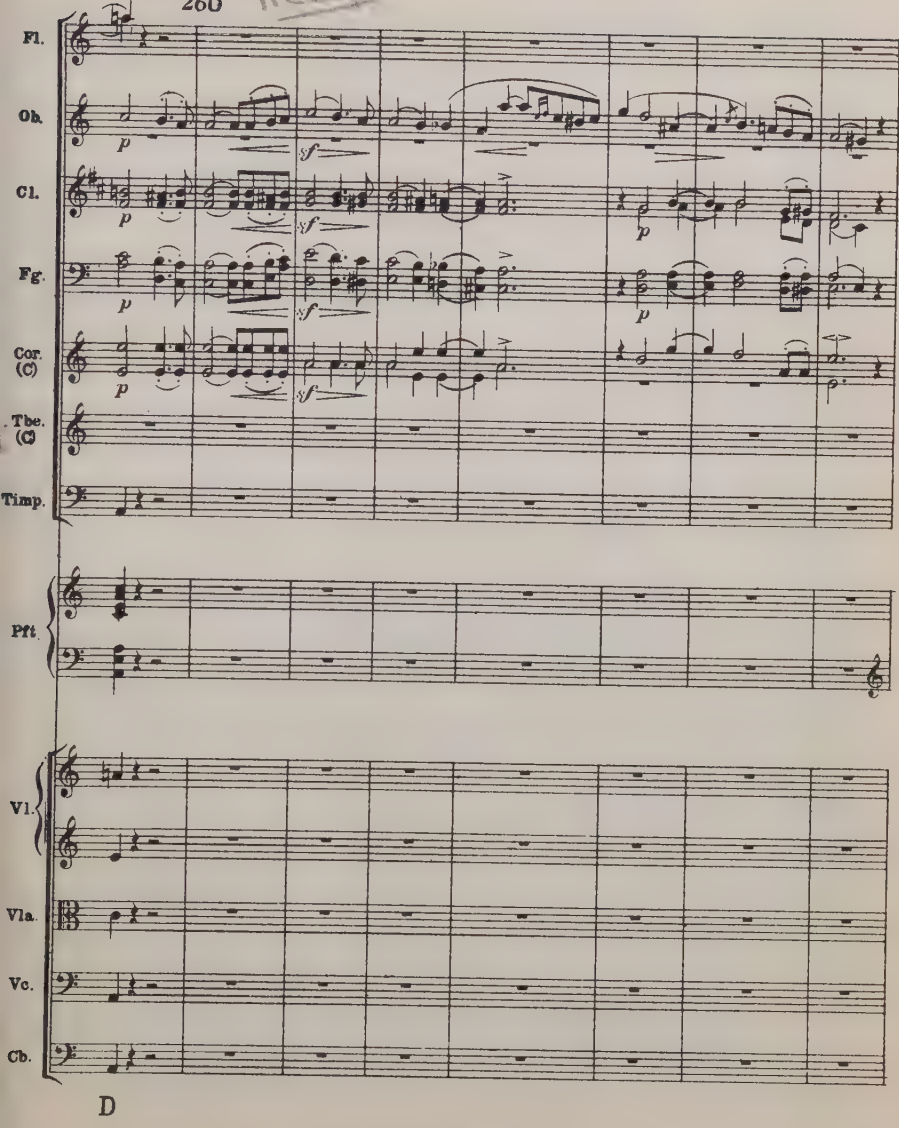
D

Tempo I.

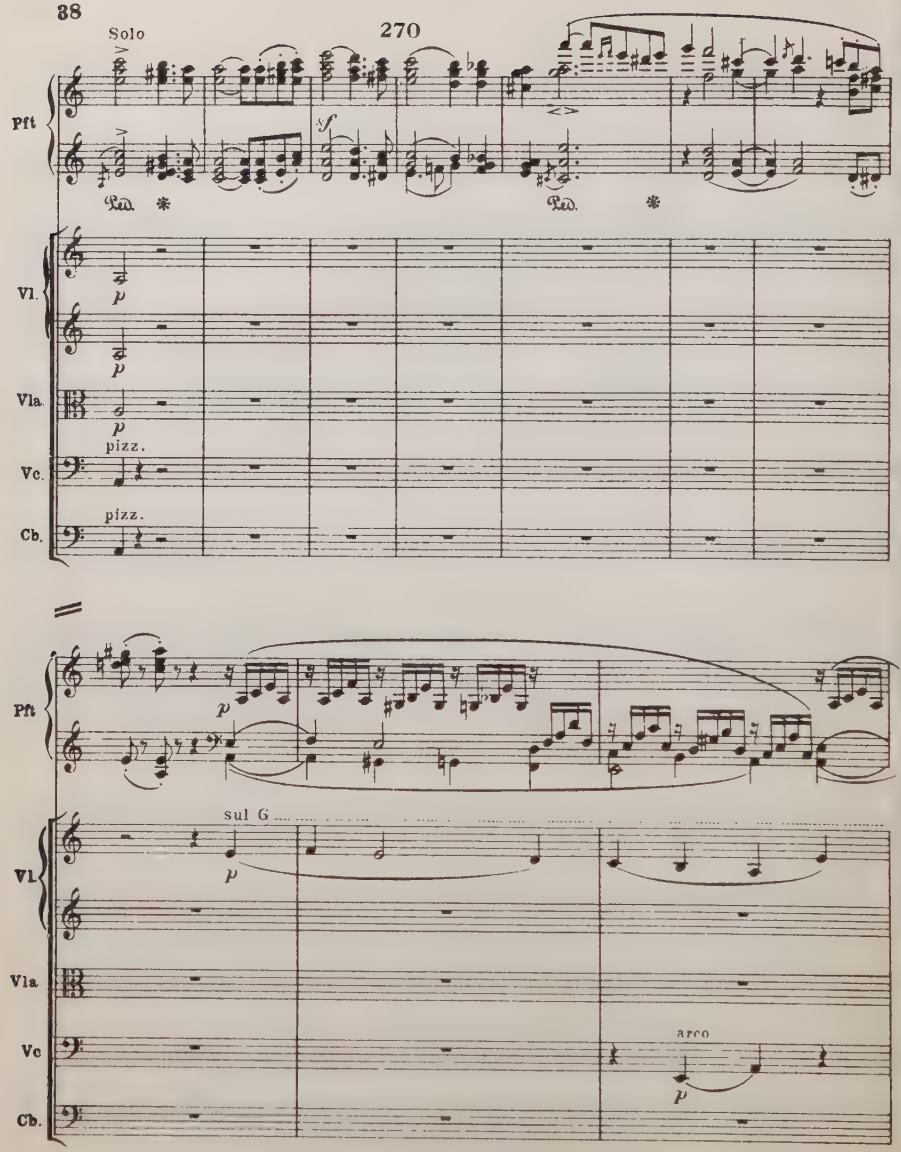
Tutti

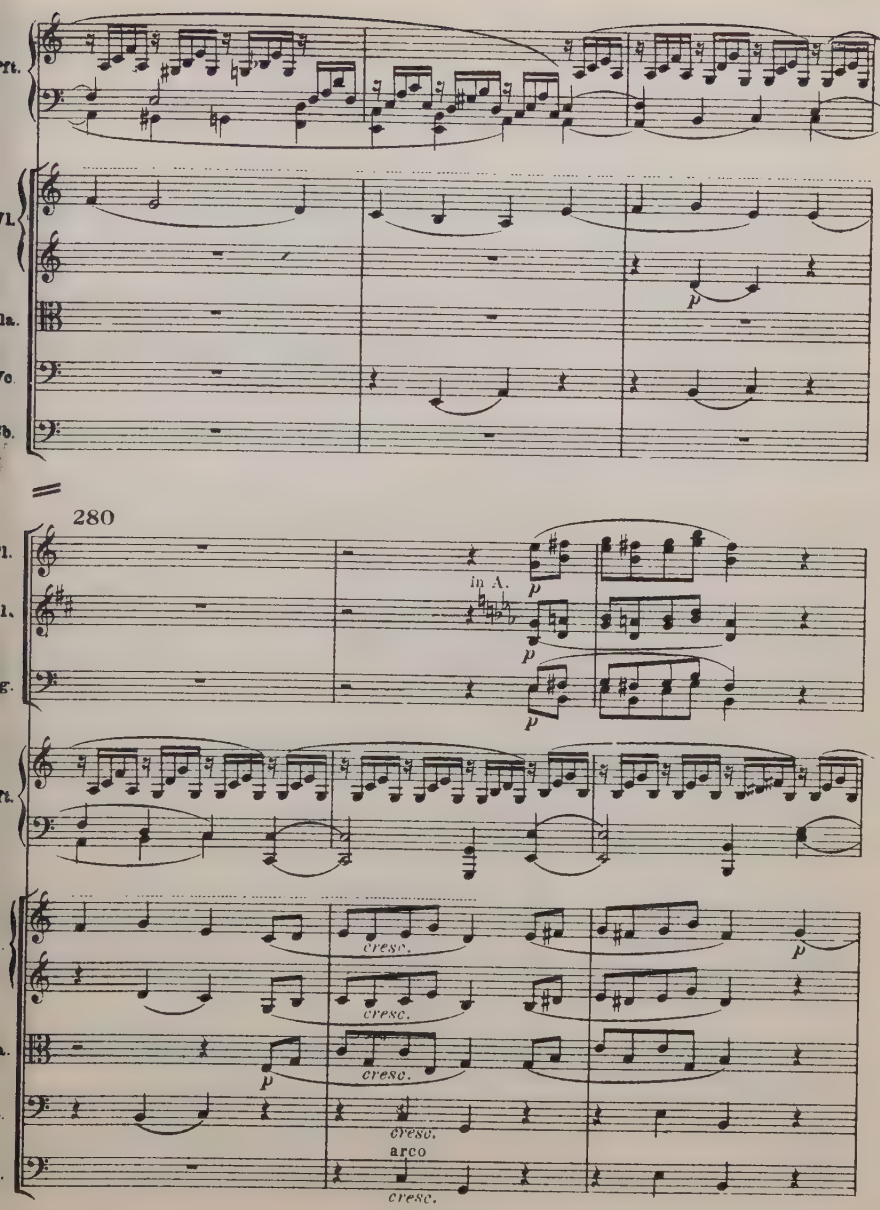
260

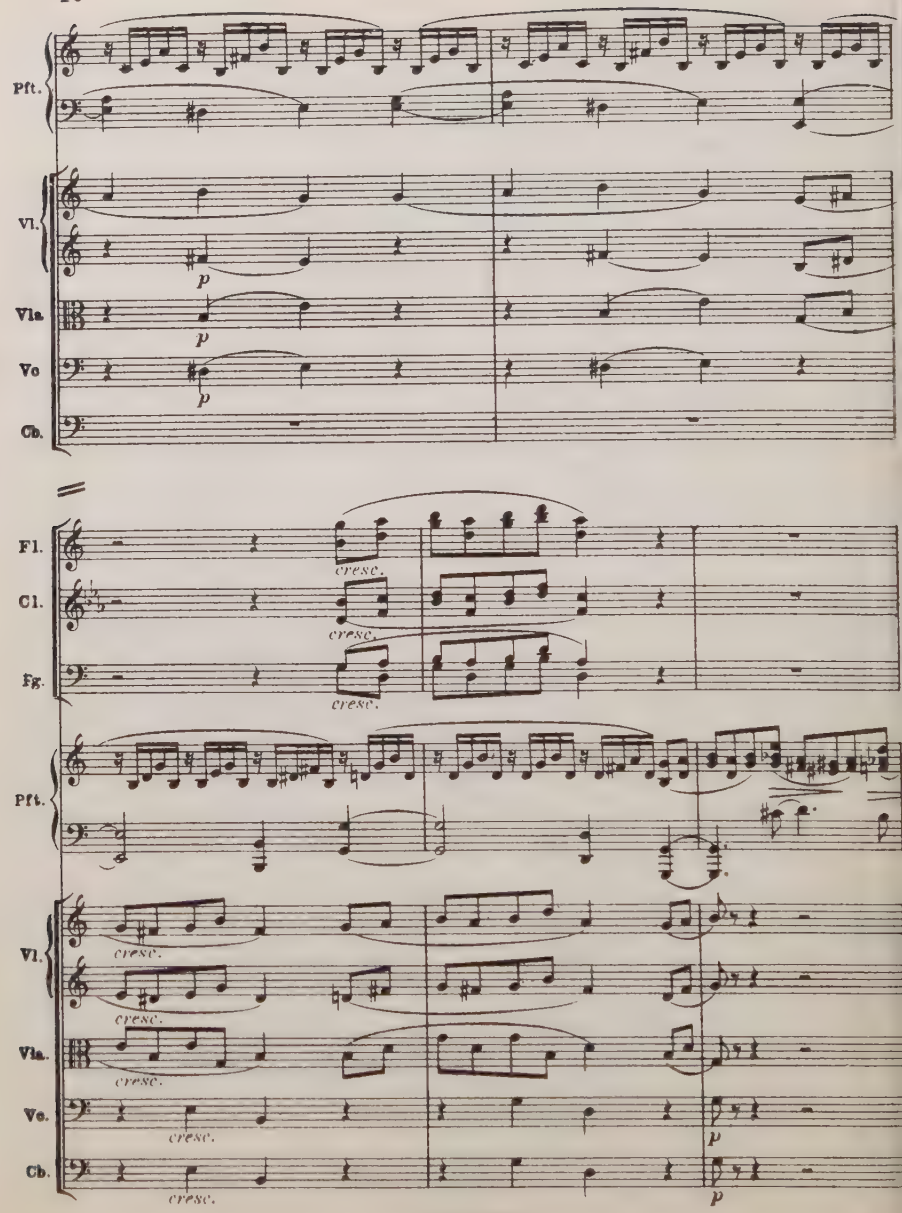
Recap

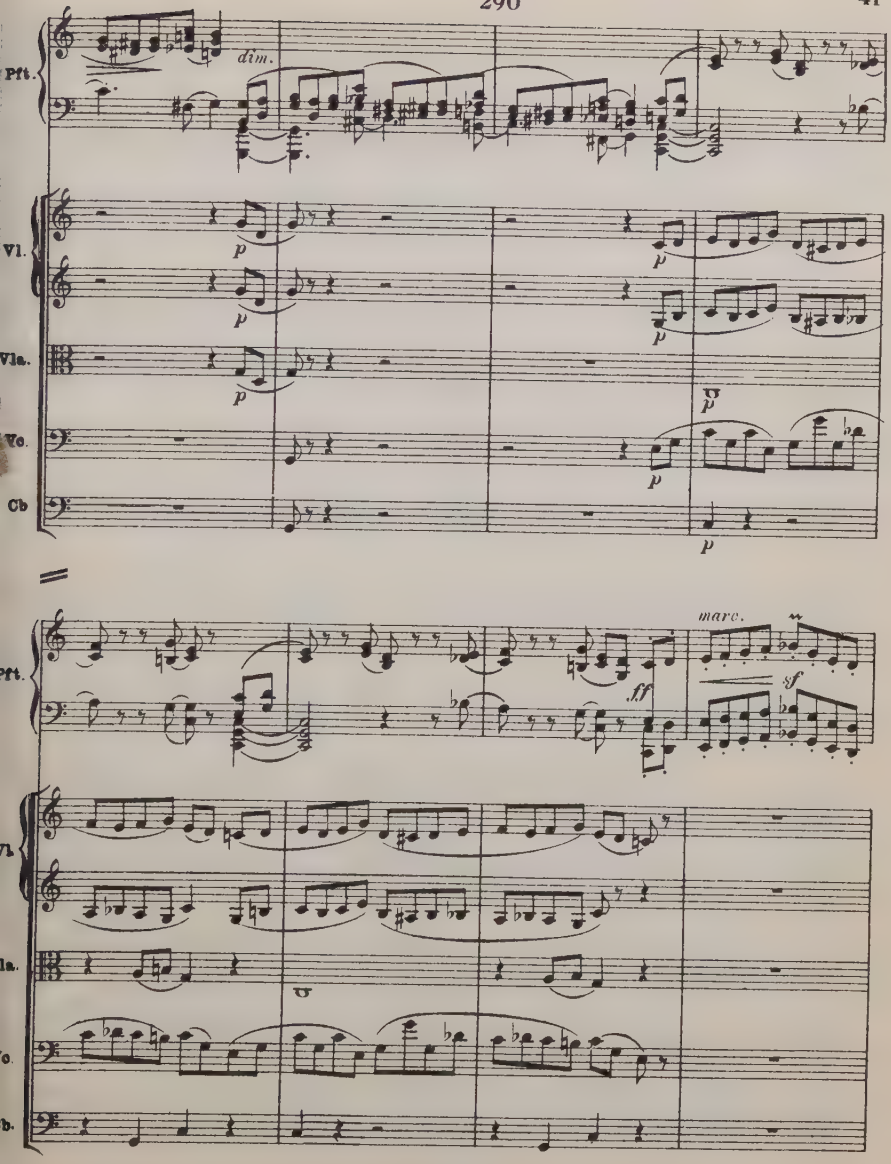


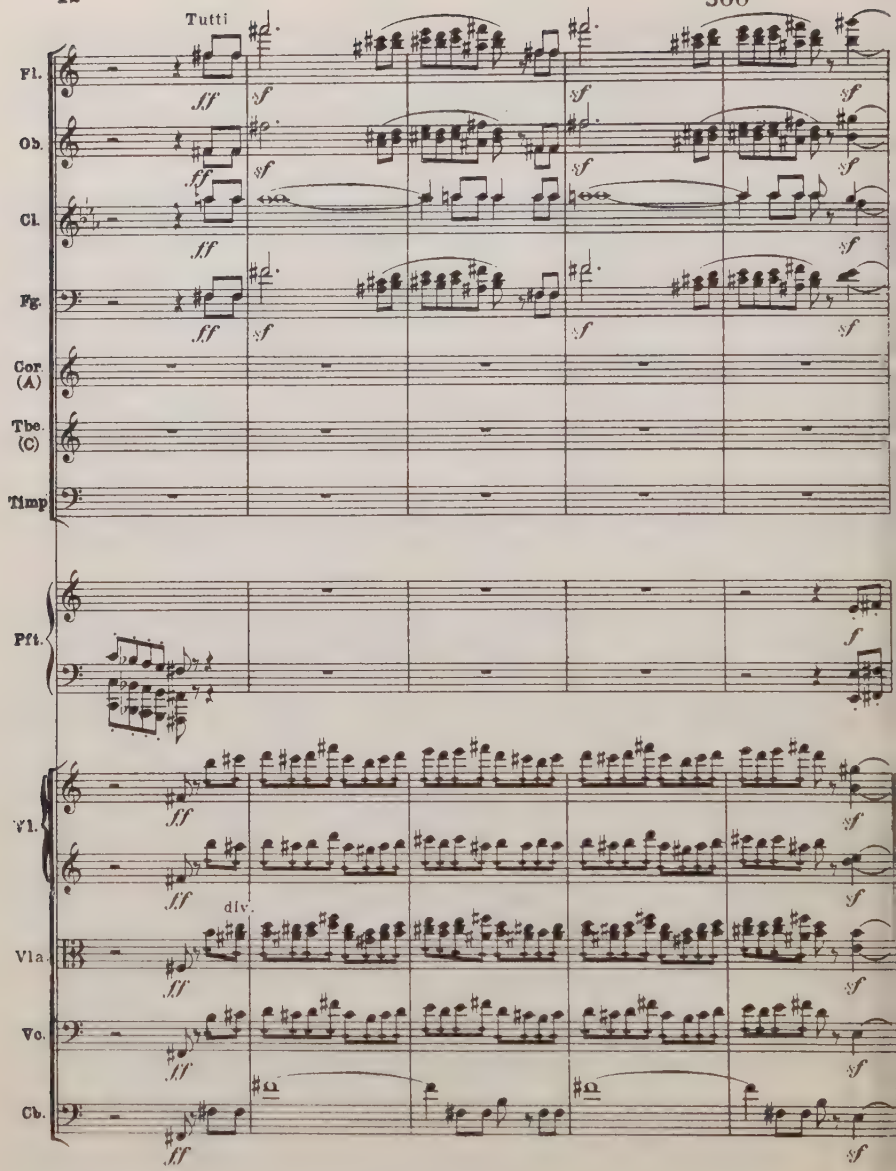
D

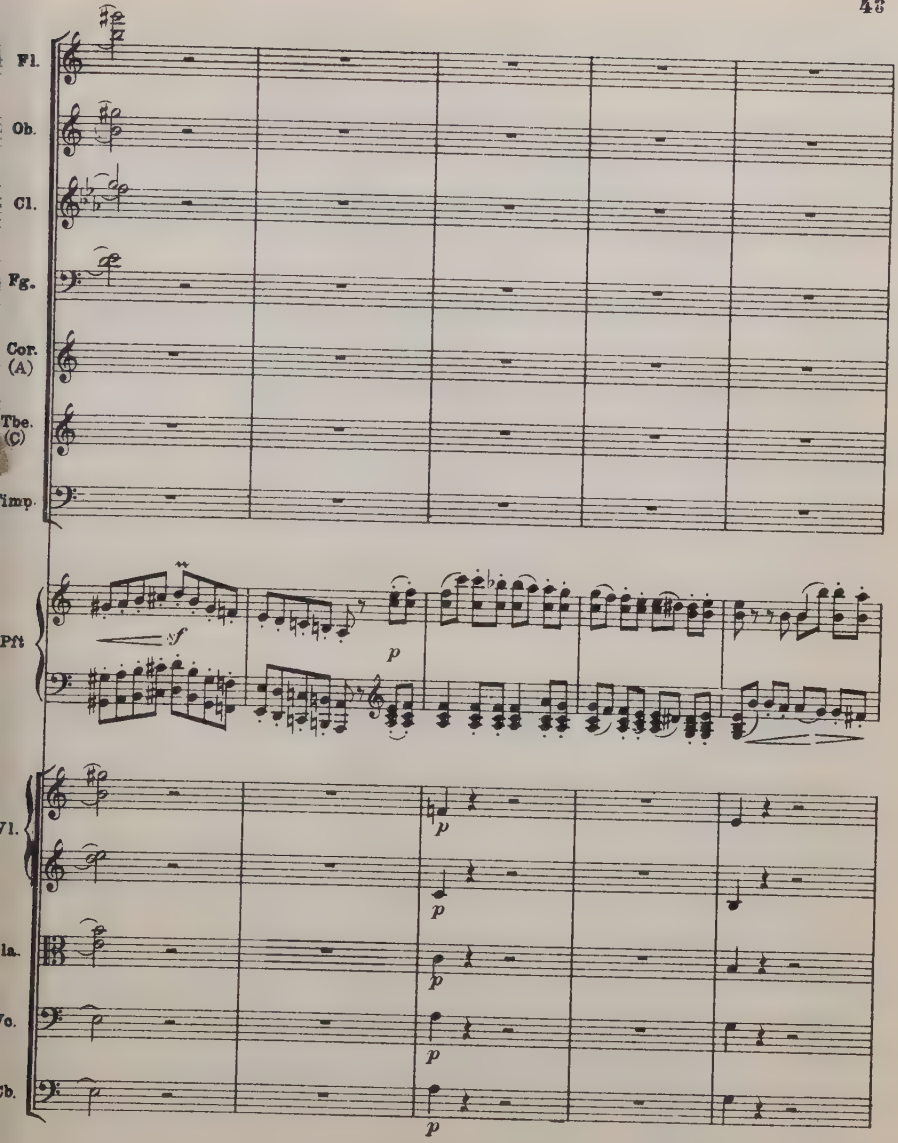

Solo
270
Pft
sf
Ped.
Ped.
Vl.
p
p
Vla.
p
pizz.
Vc.
pizz.
Cb.
Pft
p
Vl.
sul G
p
Vla.
Vc
arco
p
Cb.

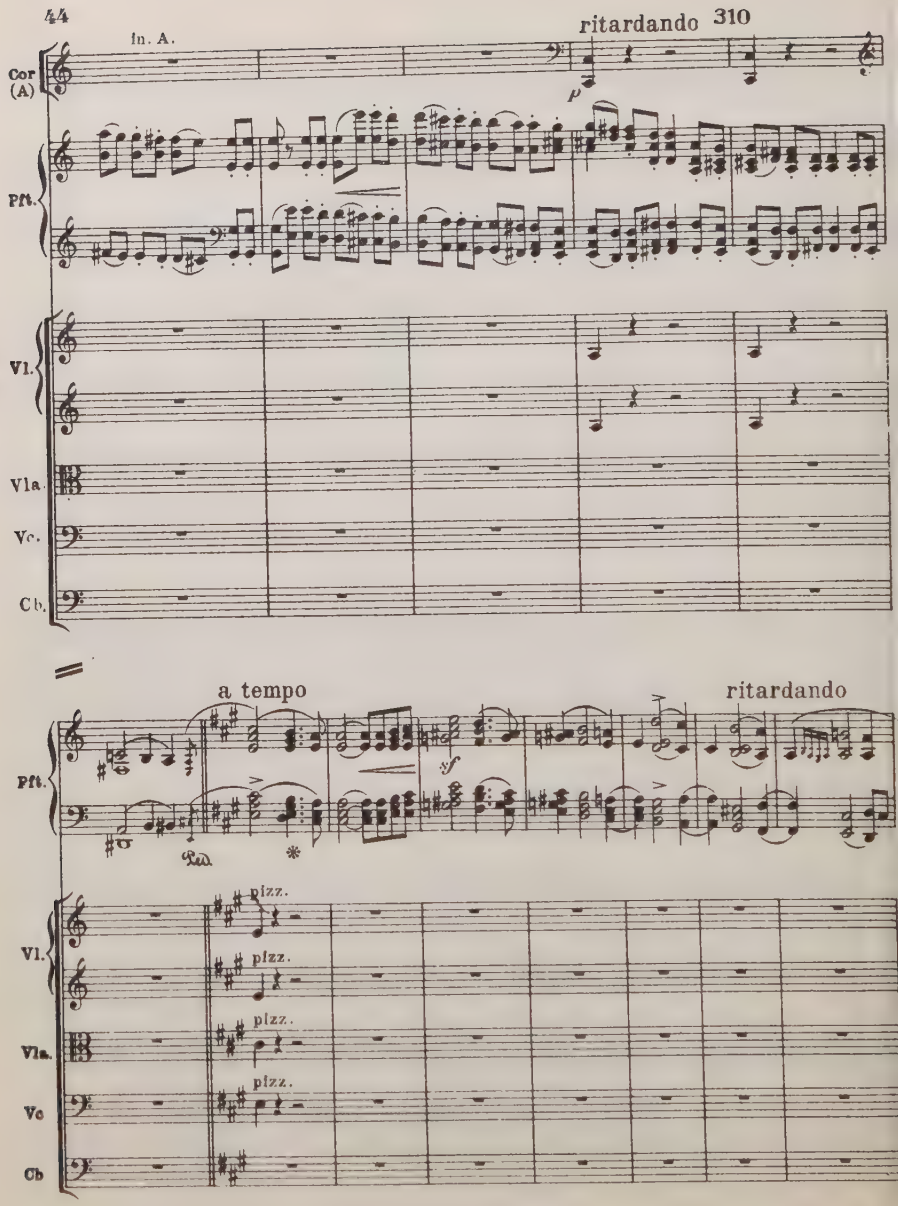

280
In A.
cresc.
arco

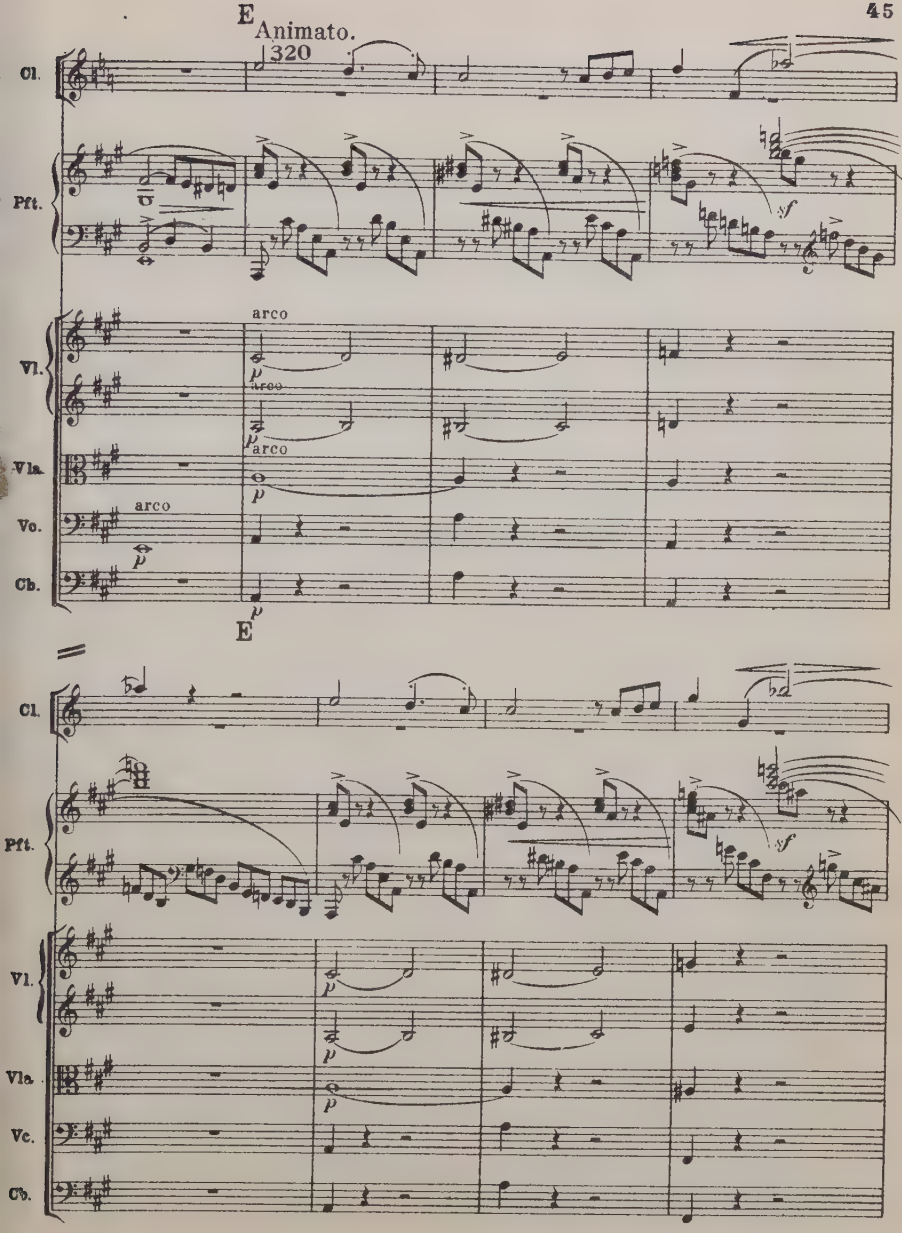

Pft.
Vl.
Vla.
Vc
Cb.
Fl.
Cl.
Fg.
Pft.
Vl.
Vla.
Vc.
Cb.
p
cresc.

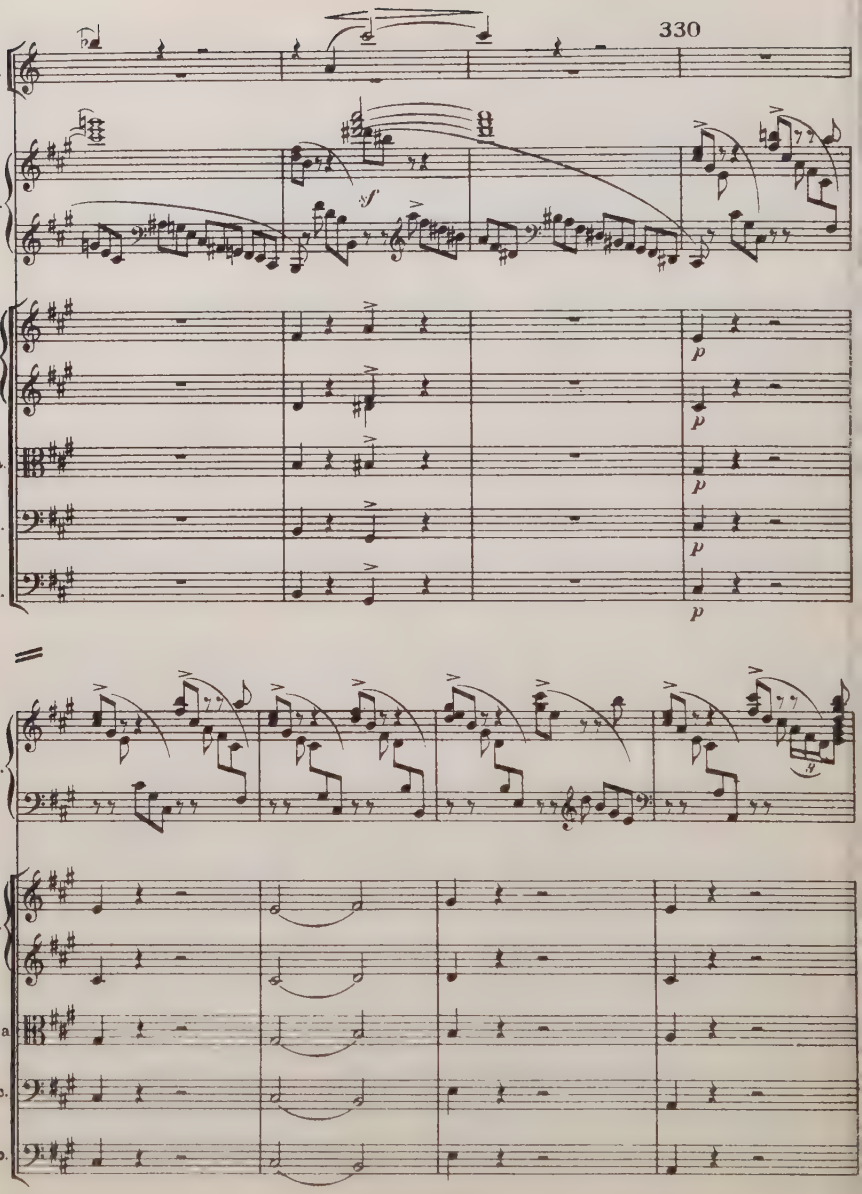

Pft.
dim.
Vl.
Vla.
Vc.
Cb
p
Pft.
marc.
ff
sf
Vl.
Vla.
Vc.
Cb.

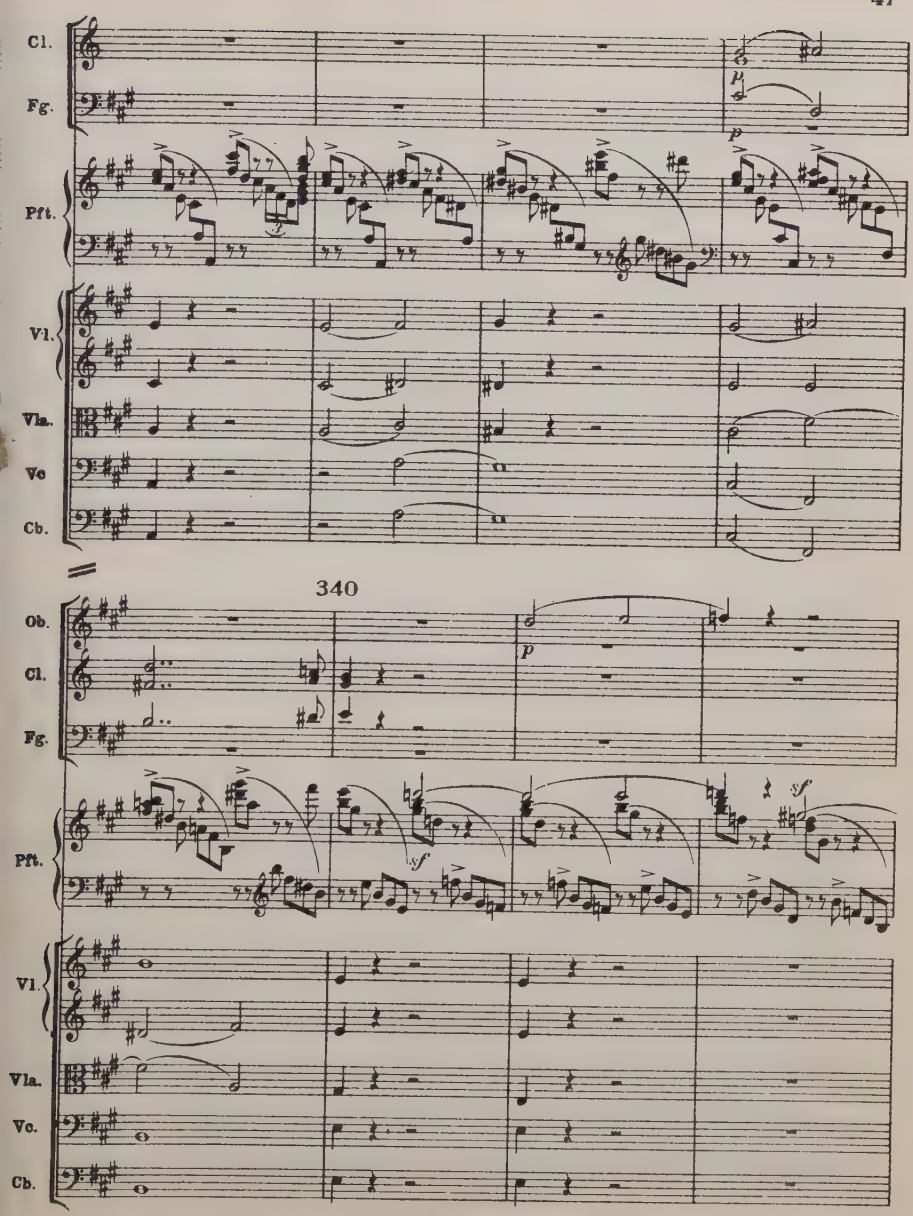

Tutti
Fl.
Ob.
Cl.
Fg.
Cor. (A)
Tbe. (C)
Timp.
Pft.
Vl.
div.
Vla.
Vc.
Cb.

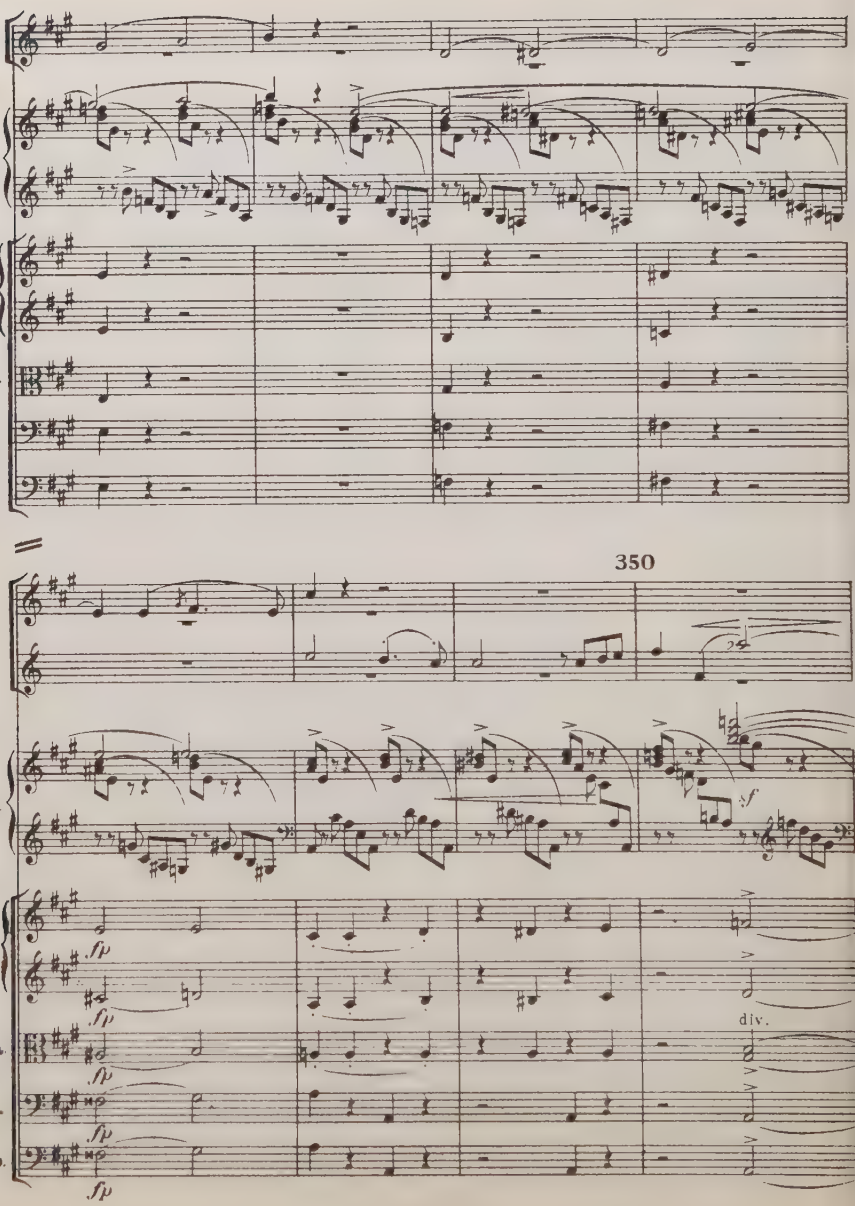

Fl.
Ob.
Cl.
Fg.
Cor. (A)
Tbe. (C)
Timp.
Pft
sf
p
Vl.
Va.
Vc.
Cb.
p

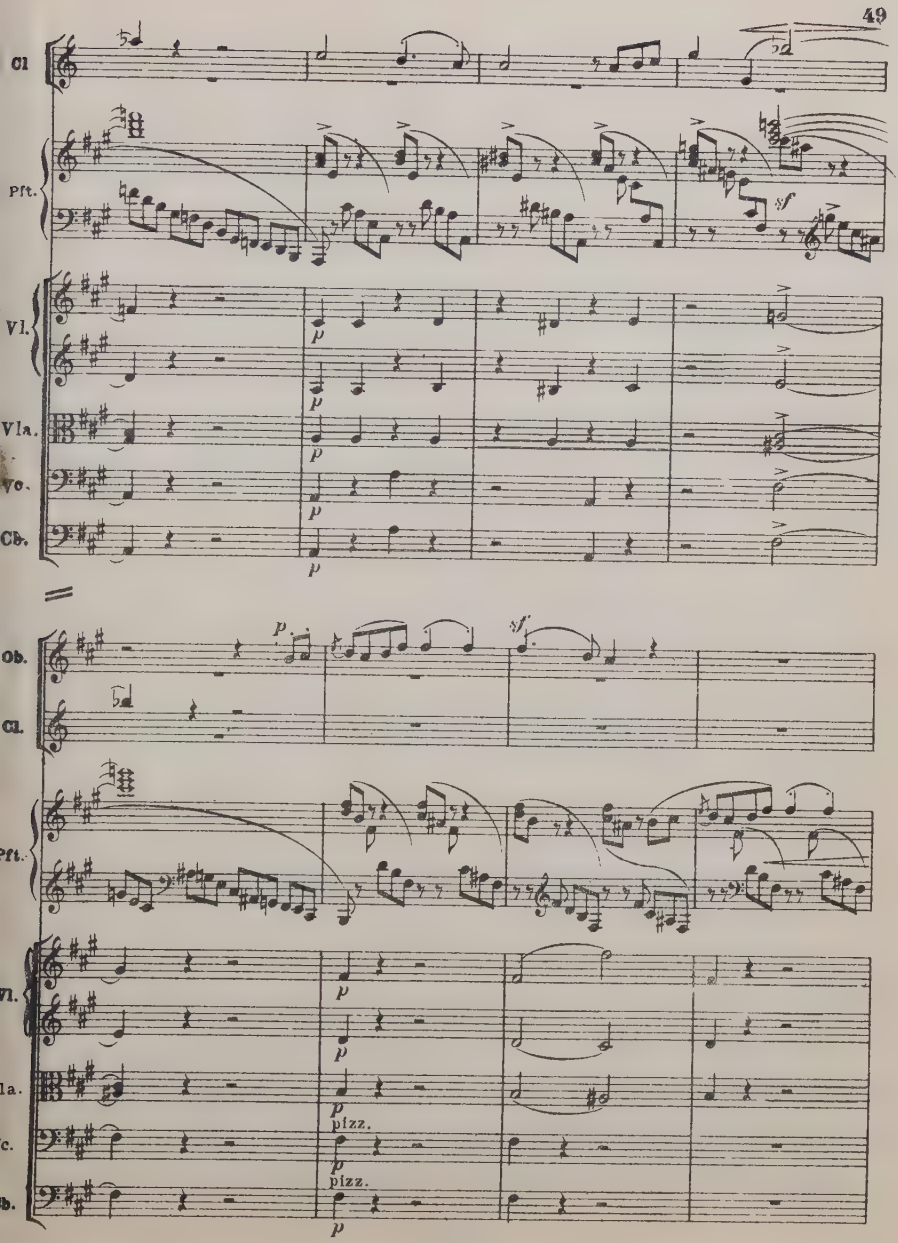

In A.
ritardando 310
Cor (A)
Pft.
Vl.
Vla.
Vc.
Cb.
a tempo
ritardando
Pft.
Vl.
Vla.
Vc
Cb
pizz.

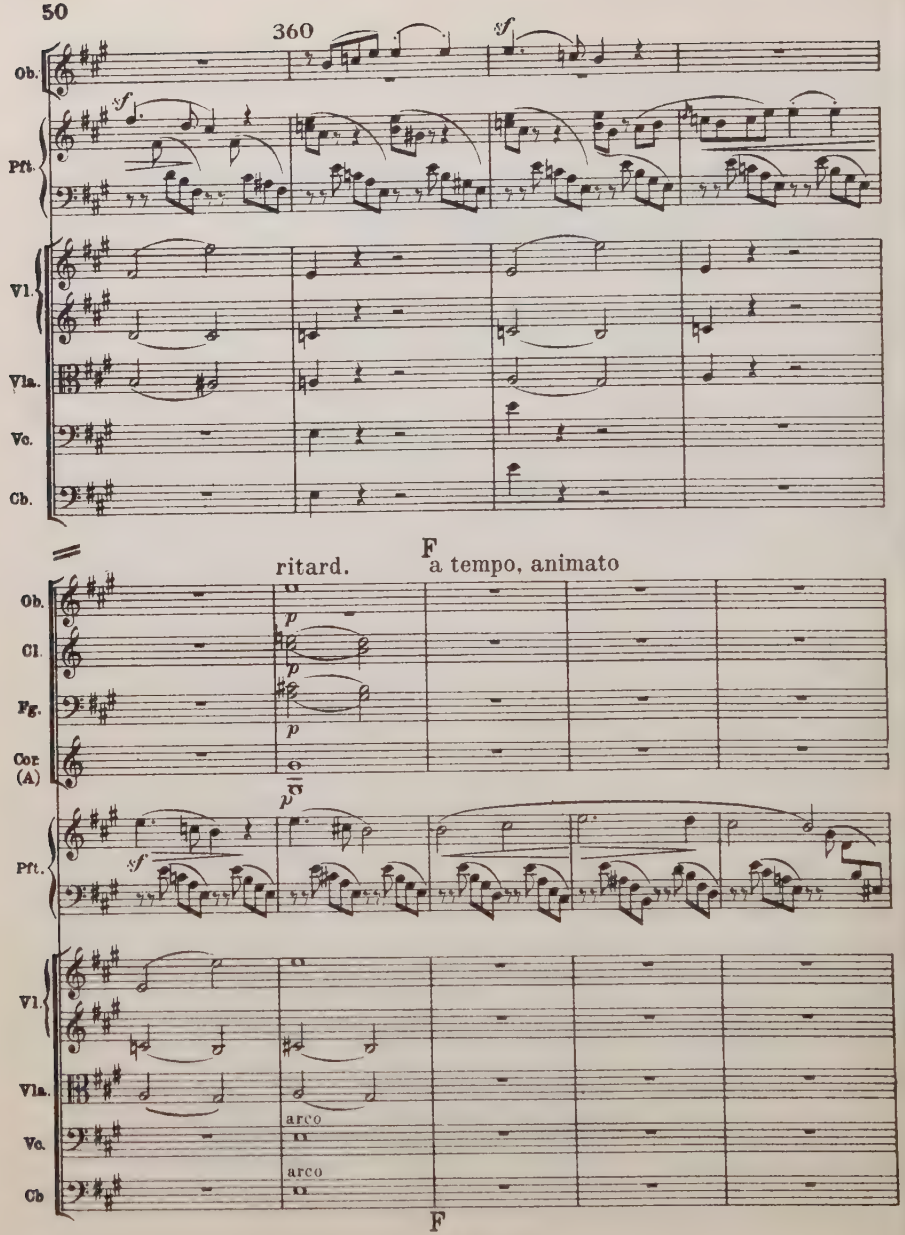

E
Animato.
320
Cl.
Pft.
sf
Vl.
arco
Vla.
arco
Vc.
arco
Cb.
p
E
Cl.
Pft.
sf
Vl.
Vla.
Vc.
Cb.

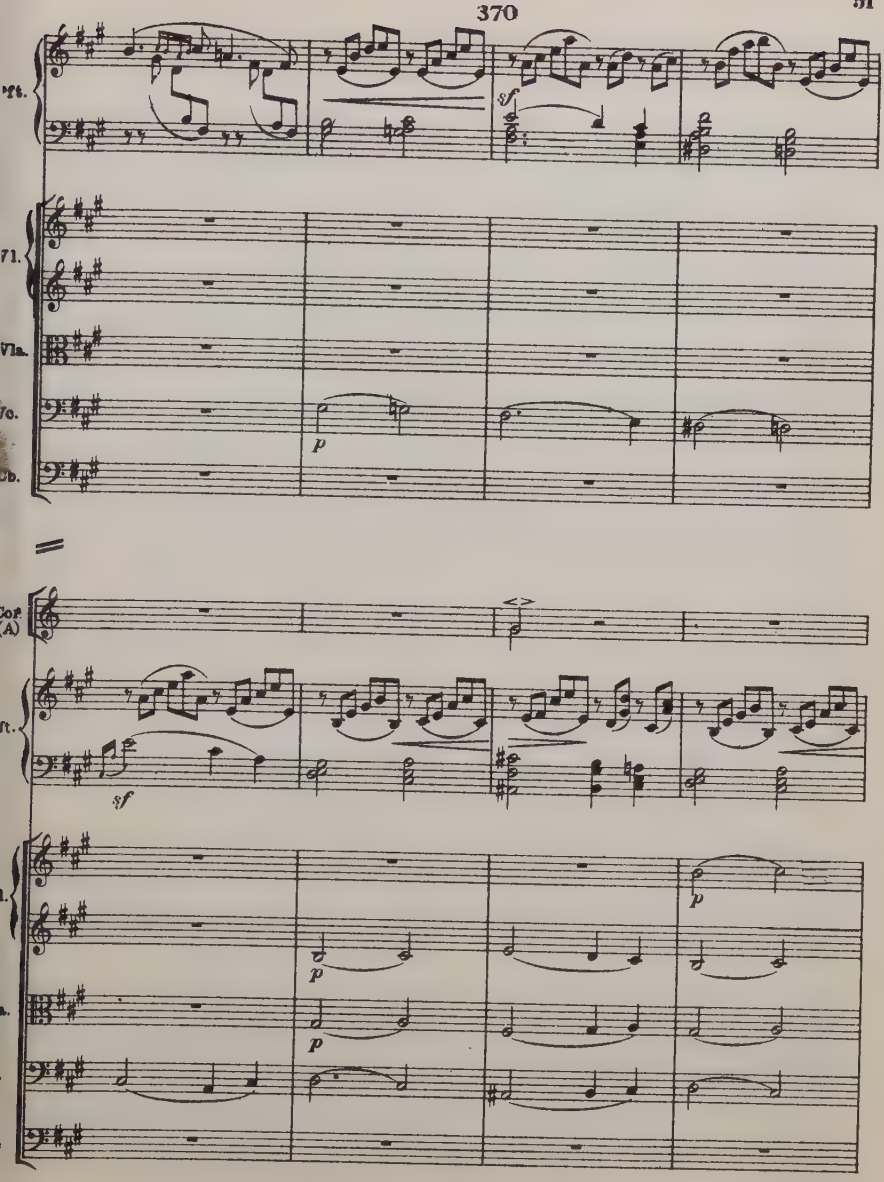

330
Cl.
Pft.
sf
Vl.
Vla.
Vc.
Cb.
p
Pft.
Vl.
Vla
Vc.
Cb.

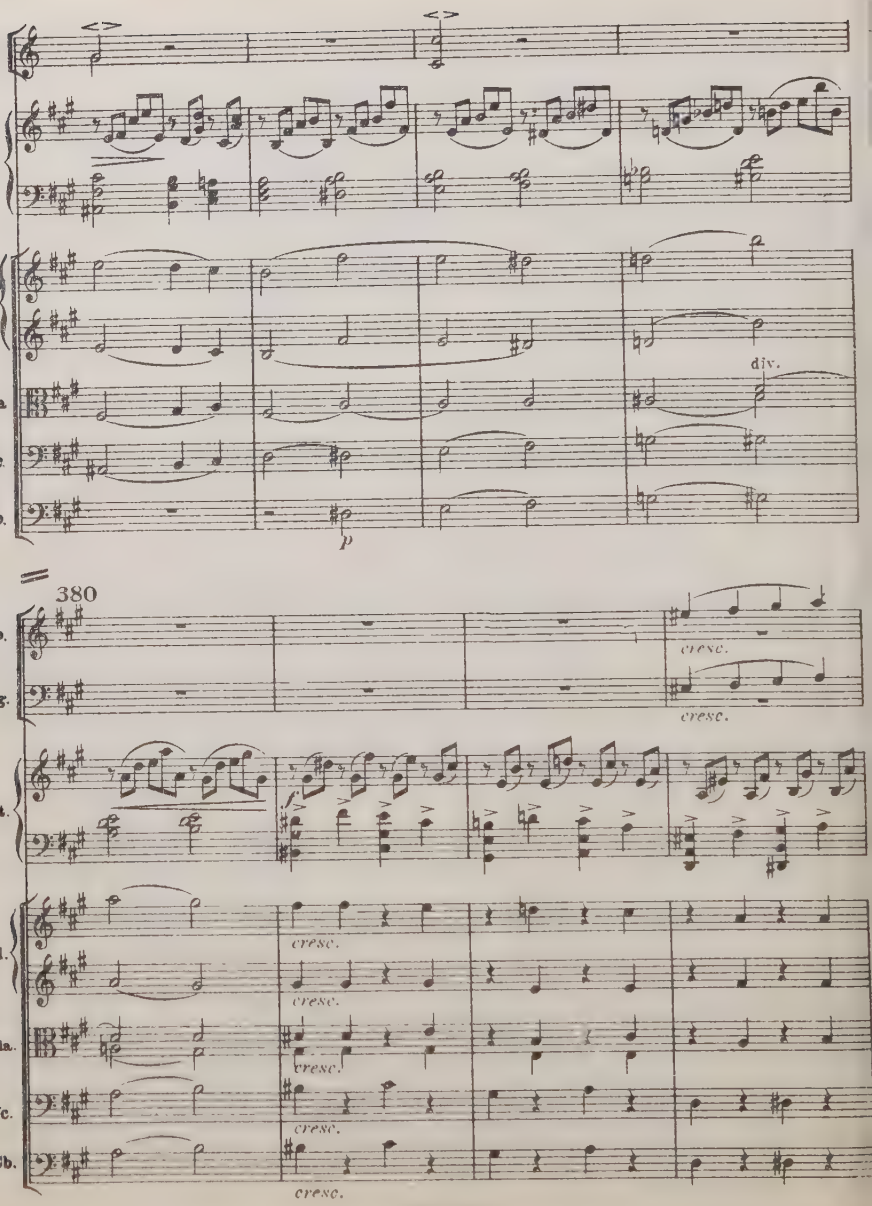

Cl.
Fg.
p
Pft.
Vl.
Vla.
Vc.
Cb.
340
Ob.
Cl.
Fg.
p
Pft.
sf
sf
Vl.
Vla.
Vc.
Cb.

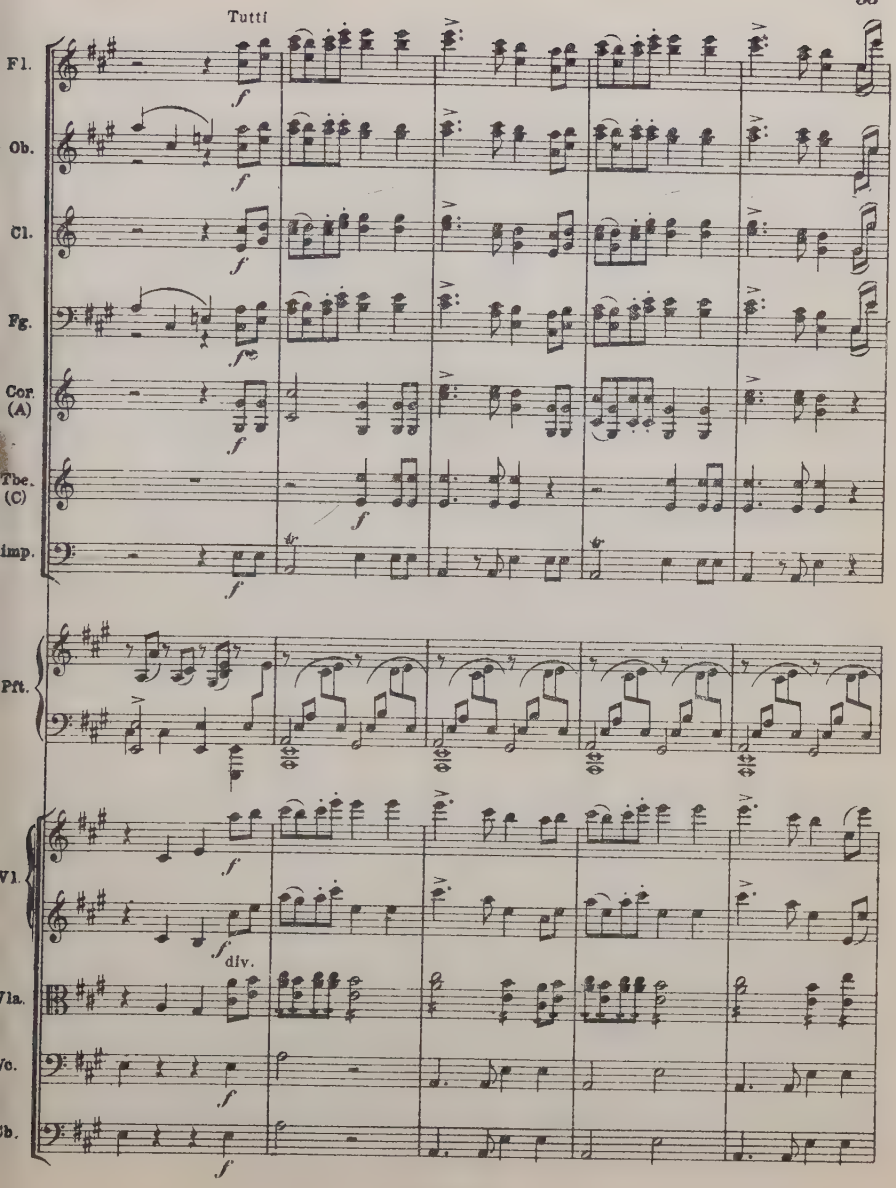

Ob.
Pft.
Vl.
Vla.
Vc.
Cb.
350
Ob.
Cl.
Pft.
sf
Vl.
fp
Vla.
div.
Vc.
Cb.


Cl.
Pft.
Vl.
Vla.
Vc.
Cb.
sf
p
Ob.
Cl.
Pft.
Vl.
Vla.
Vc.
Cb.
sf
p
pizz.
pizz.


360
Ob.
Pft.
Vl.
Vla.
Vc.
Cb.
ritard.
F
a tempo, animato
Ob.
Cl.
Fg.
Cor (A)
Pft.
Vl.
Vla.
arco
Vc.
arco
Cb
F


Fl.
Vln.
Vla.
Vc.
Cb.
Cor (A)
Ft.
sf
p

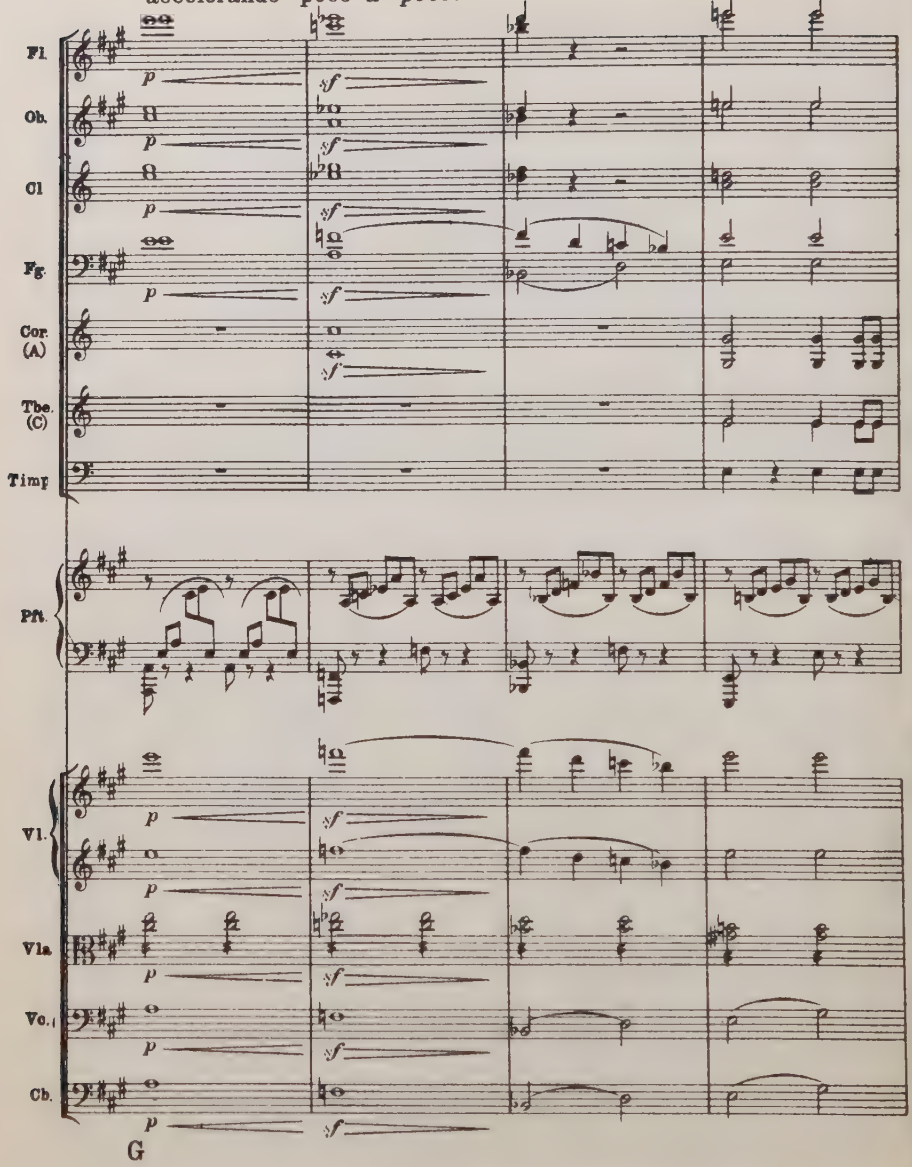

Cor. (A)
Pft.
Vl.
Vla.
Vc.
Cb.
div.
p
380
Ob.
Fg.
cresc.
Pft.
f
Vl.
cresc.
Vla.
Vc.
Cb.


Tutti
Fl.
Ob.
Cl.
Fg.
Cor. (A)
Tbe. (C)
Timp.
Pft.
Vl.
div.
Vla.
Vc.
Cb.

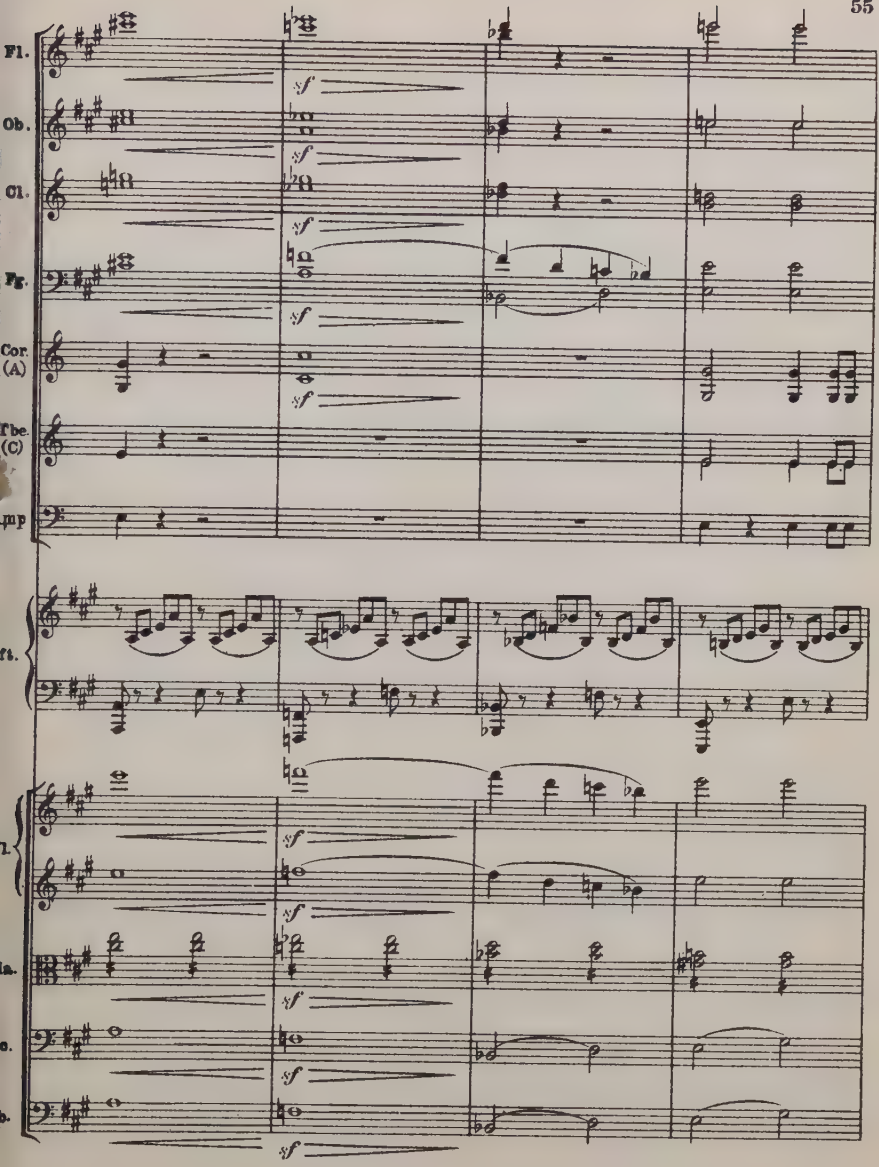
G

390

accelerando poco a poco.

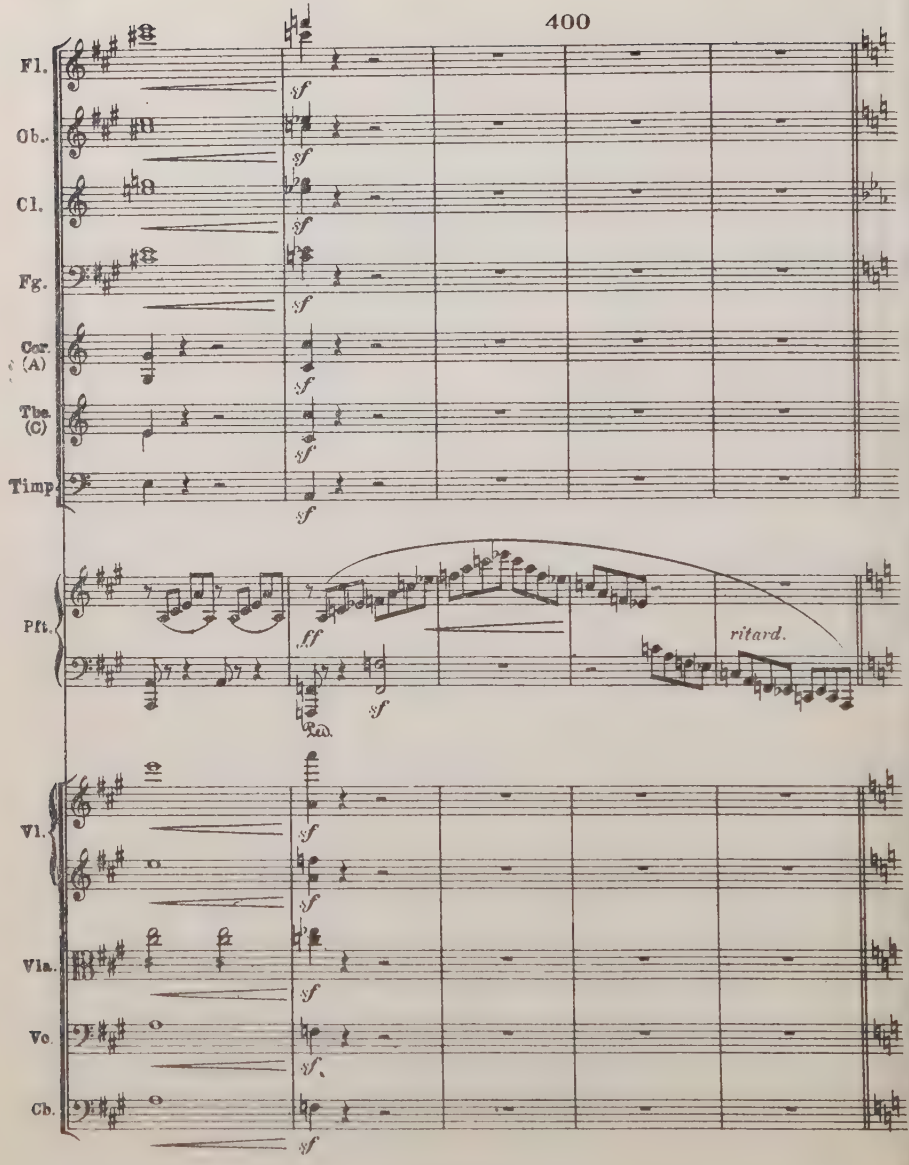


G


Fl.
Ob.
Cl.
Fg.
Cor. (A)
Tbe (C)
mp
ft.
sf

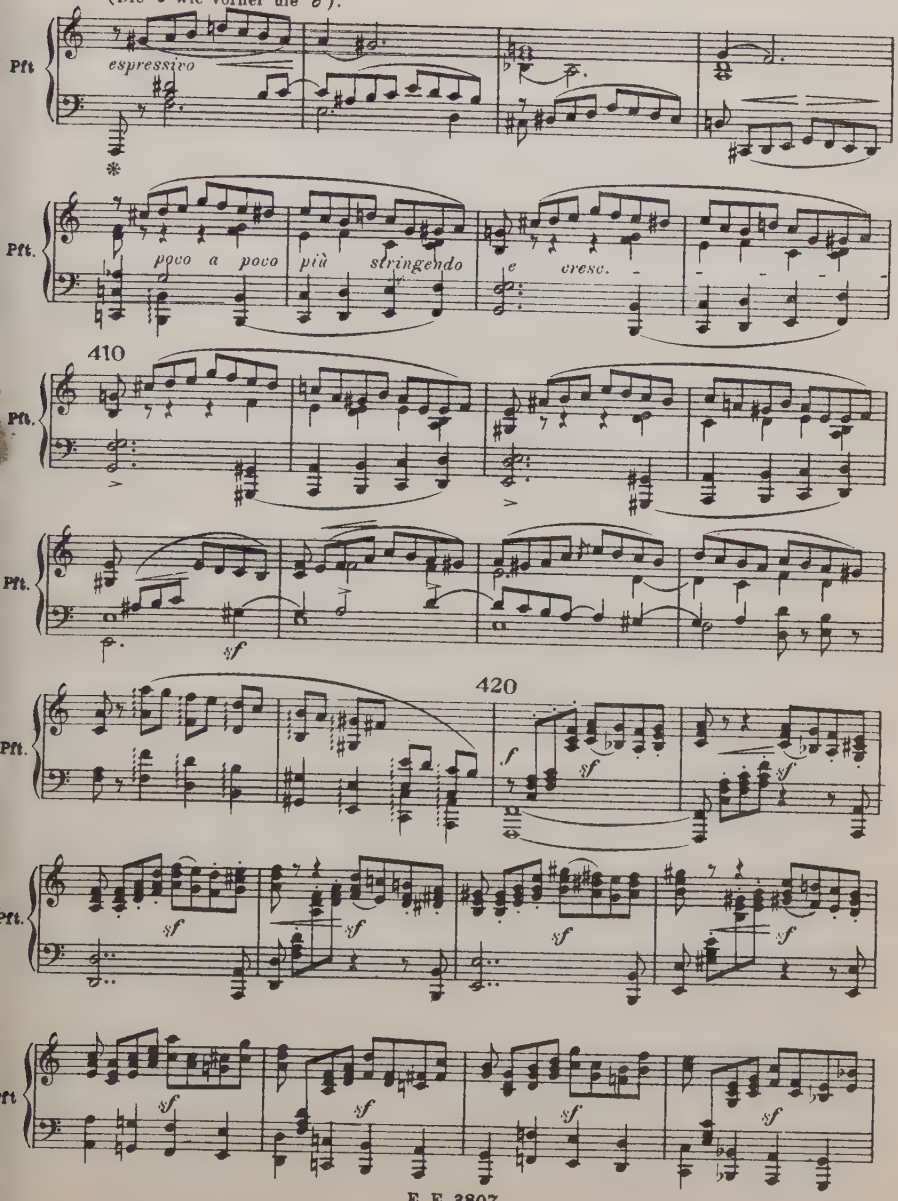
Solo

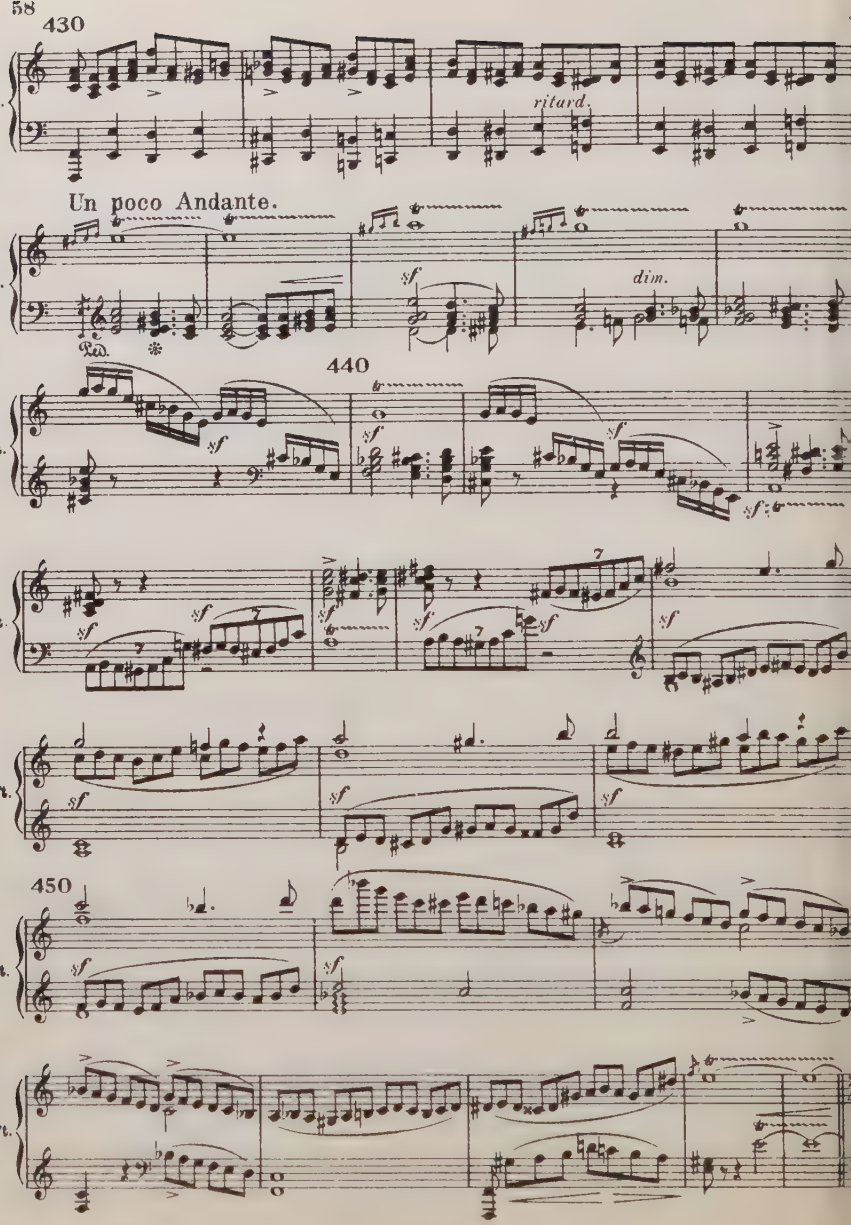
400



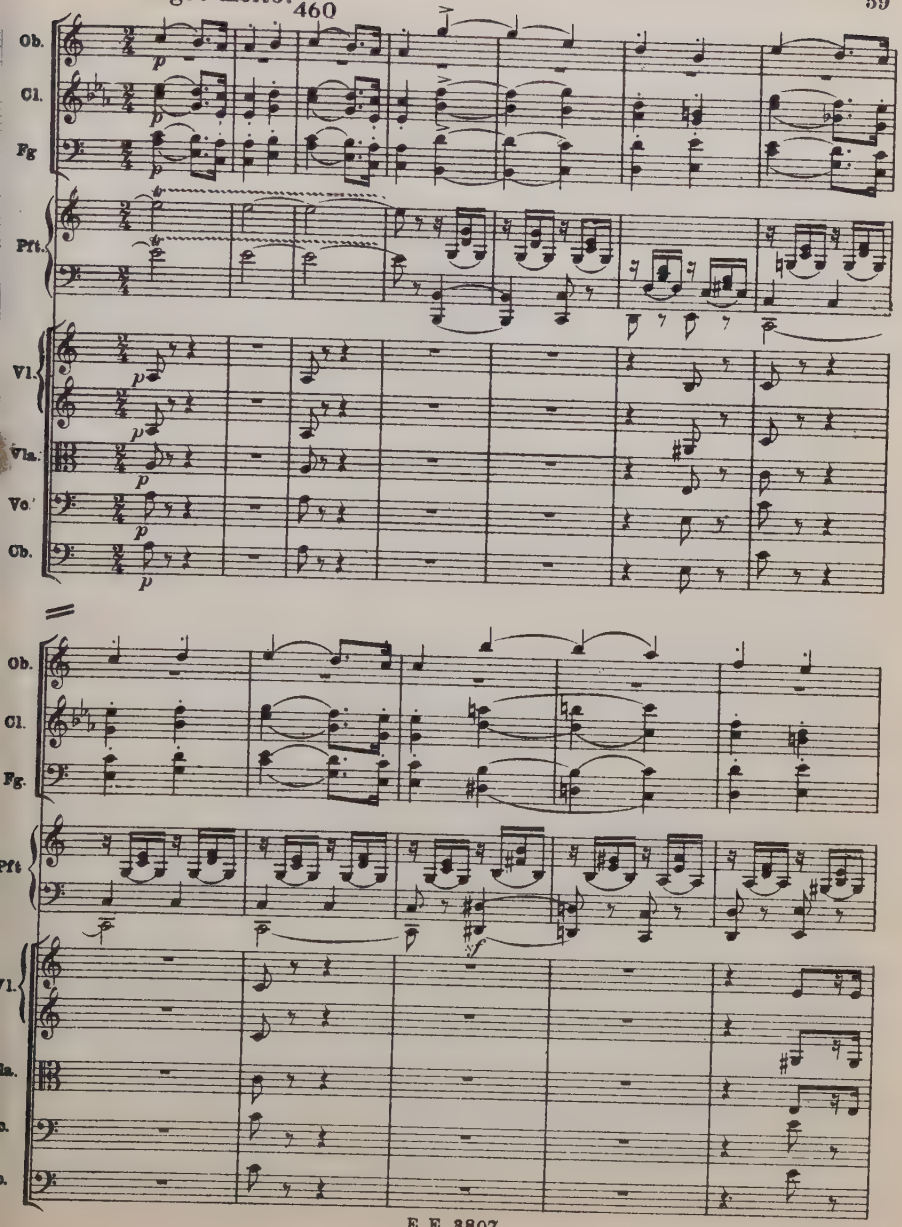
Cadenza.

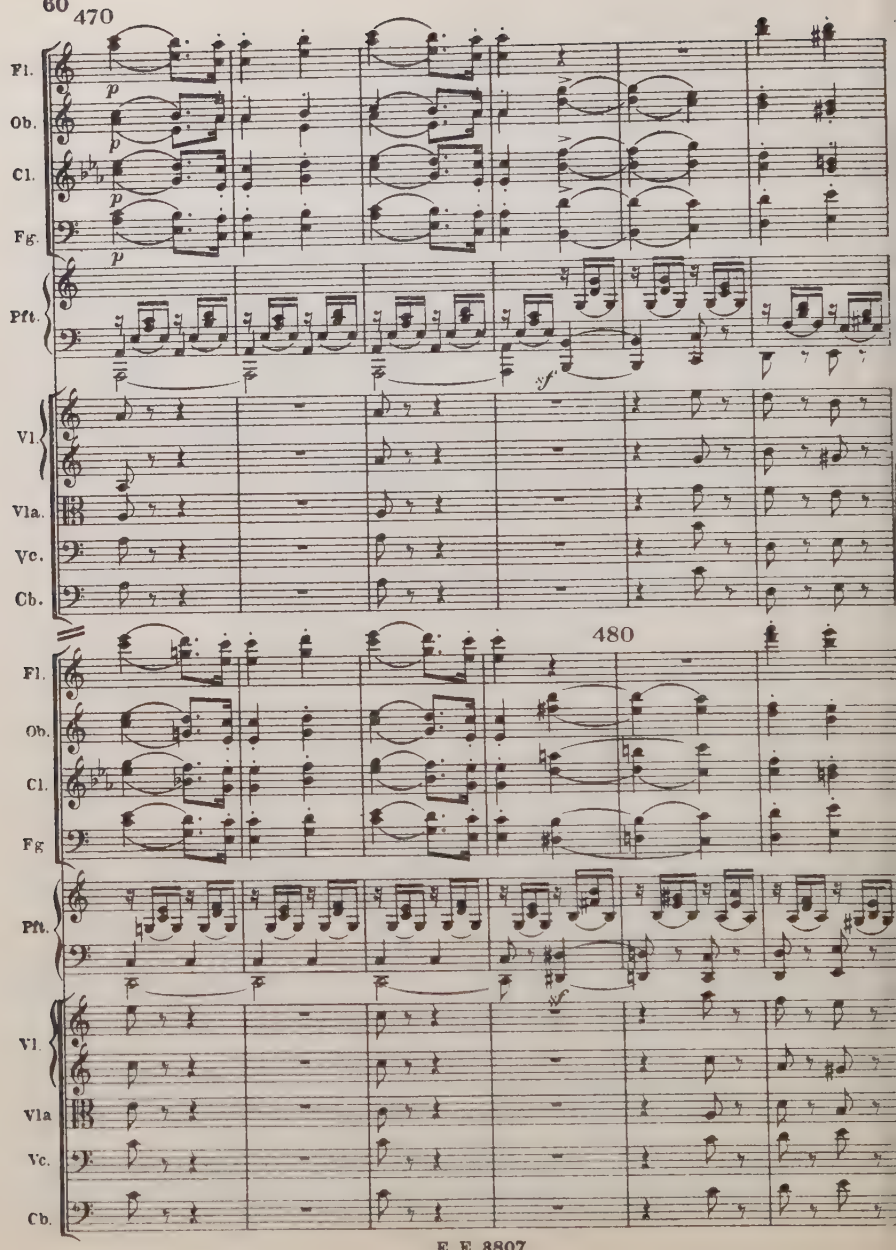
(Die 𝅗𝅥 wie vorher die 𝅗𝅥).

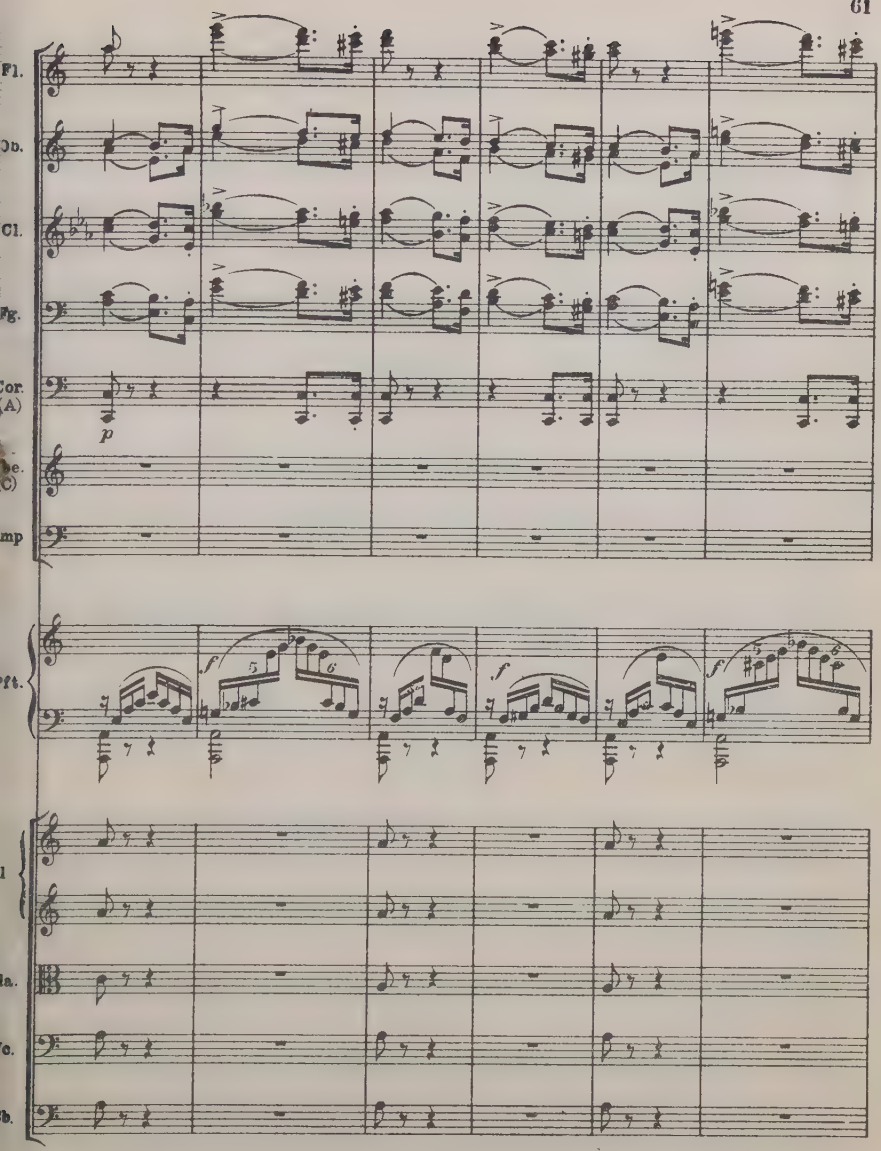


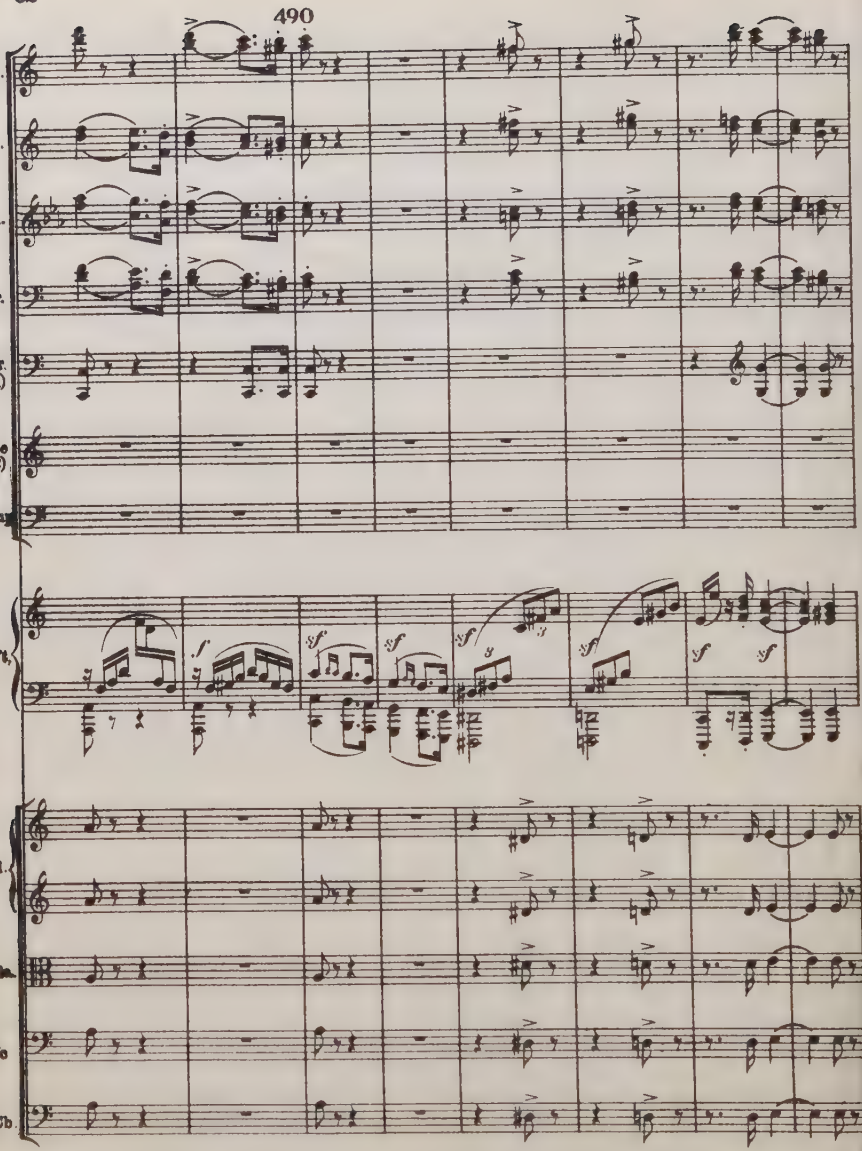

430
Pft.
ritard.
Un poco Andante.
Pft.
sf
dim.
Ped.
440
Pft.
sf
Pft.
sf
Pft.
sf
450
Pft.
sf
Pft.

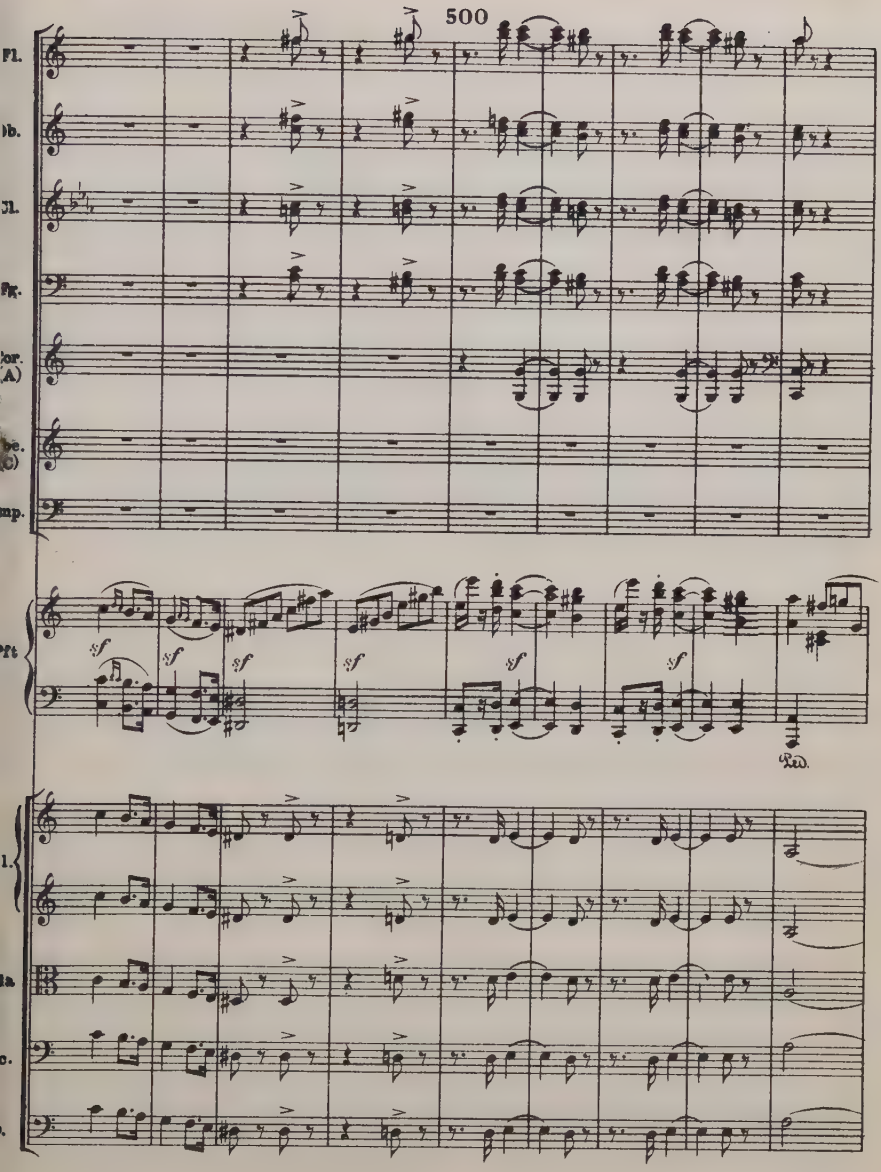
Allegro molto. 460

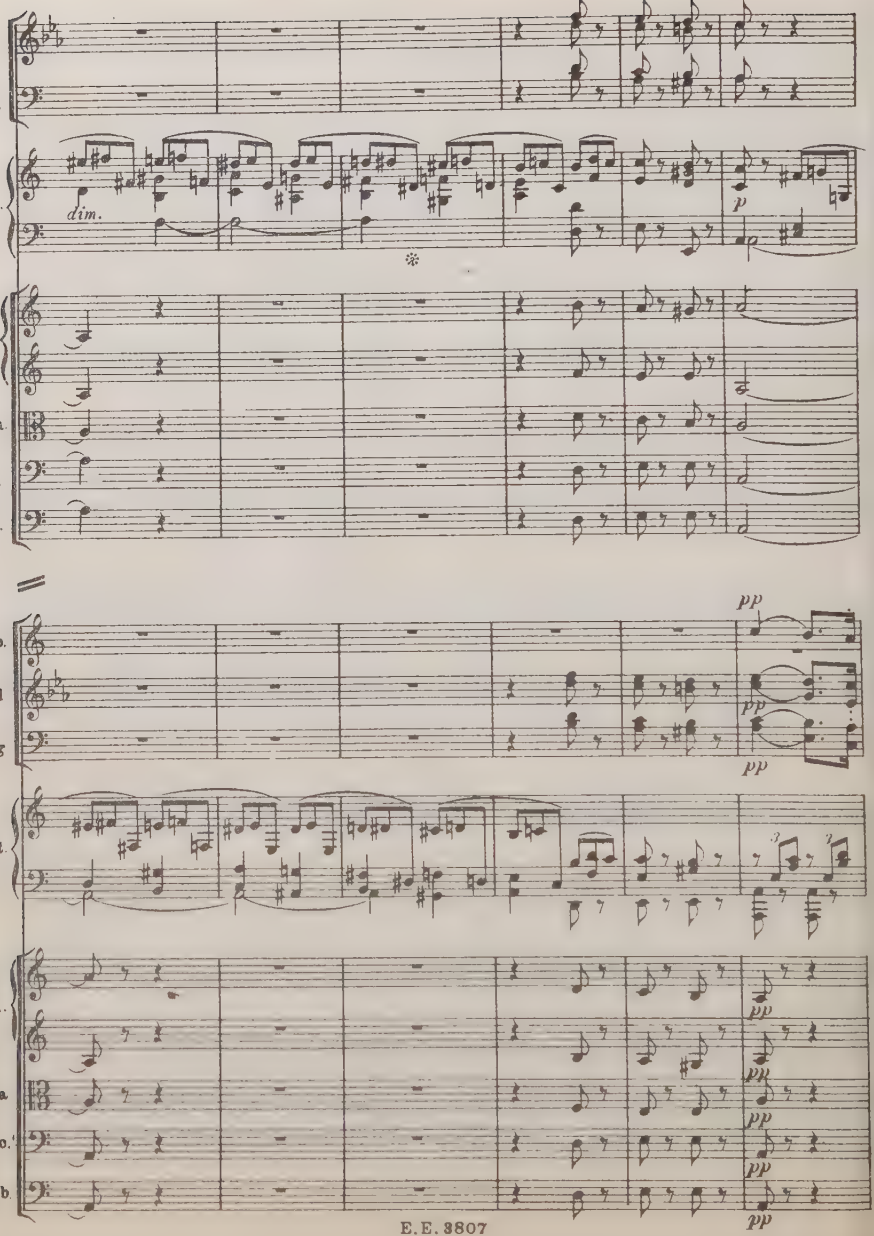


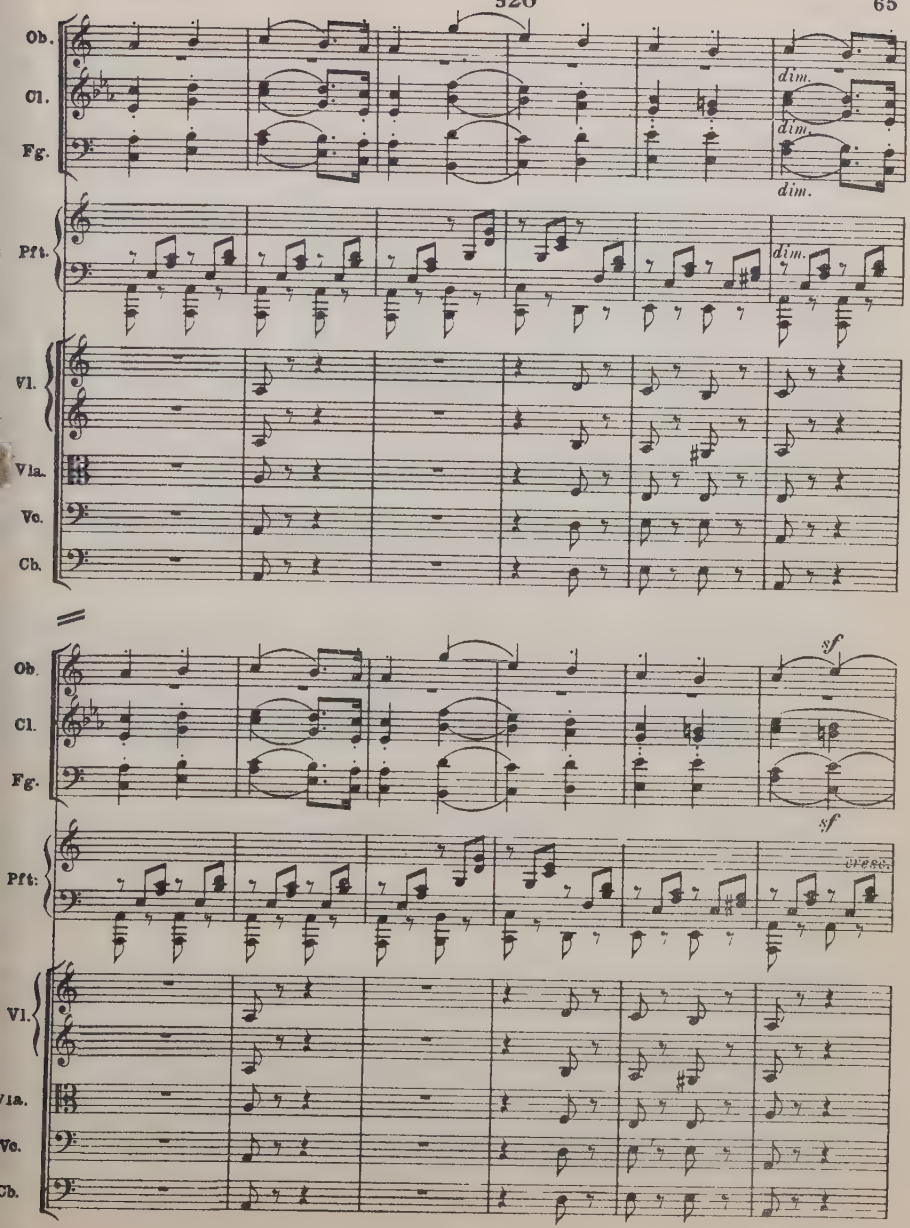

470
Fl.
Ob.
Cl.
Fg.
Pft.
Vl.
Vla.
Vc.
Cb.
p
sf
480

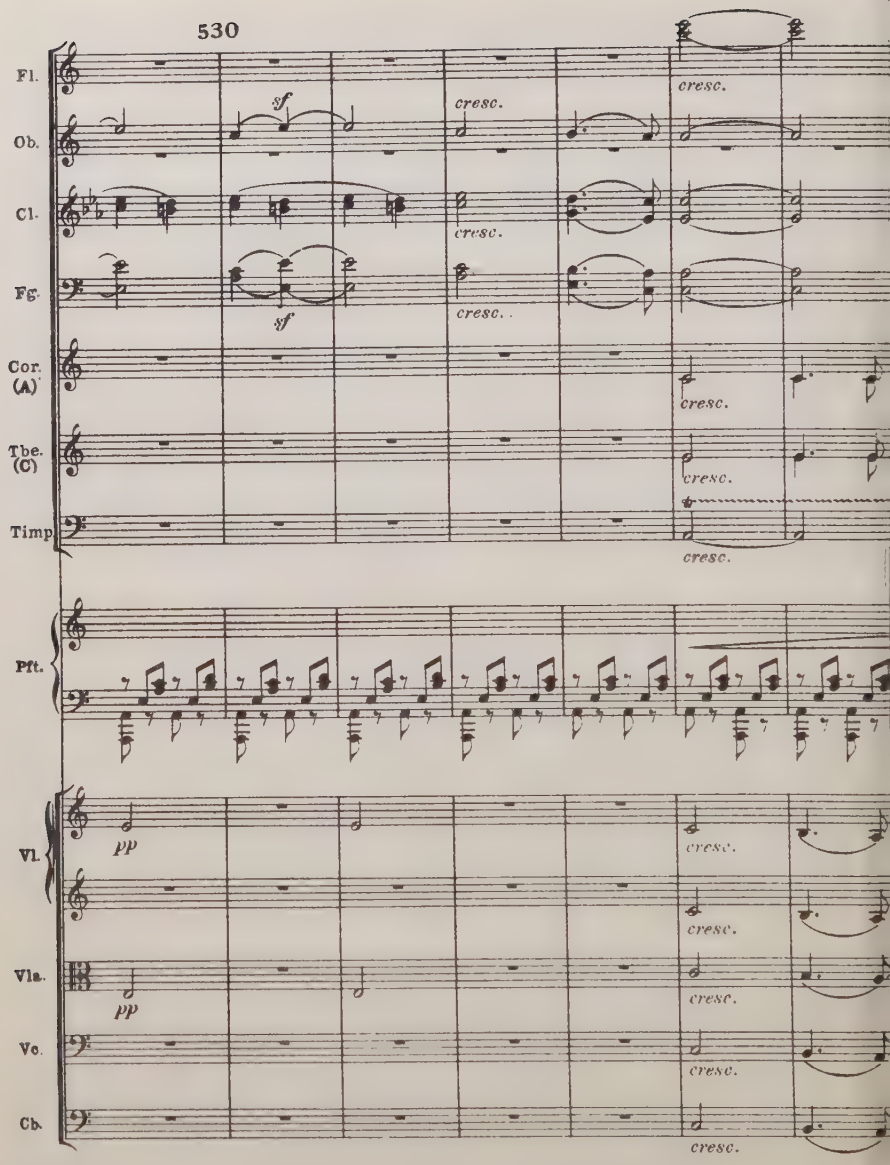

Fl.
Ob.
Cl.
Fg.
Cor. (A)
p
Pft.
f
5
6
f
f
Vl.
Va.
Vc.
Cb.

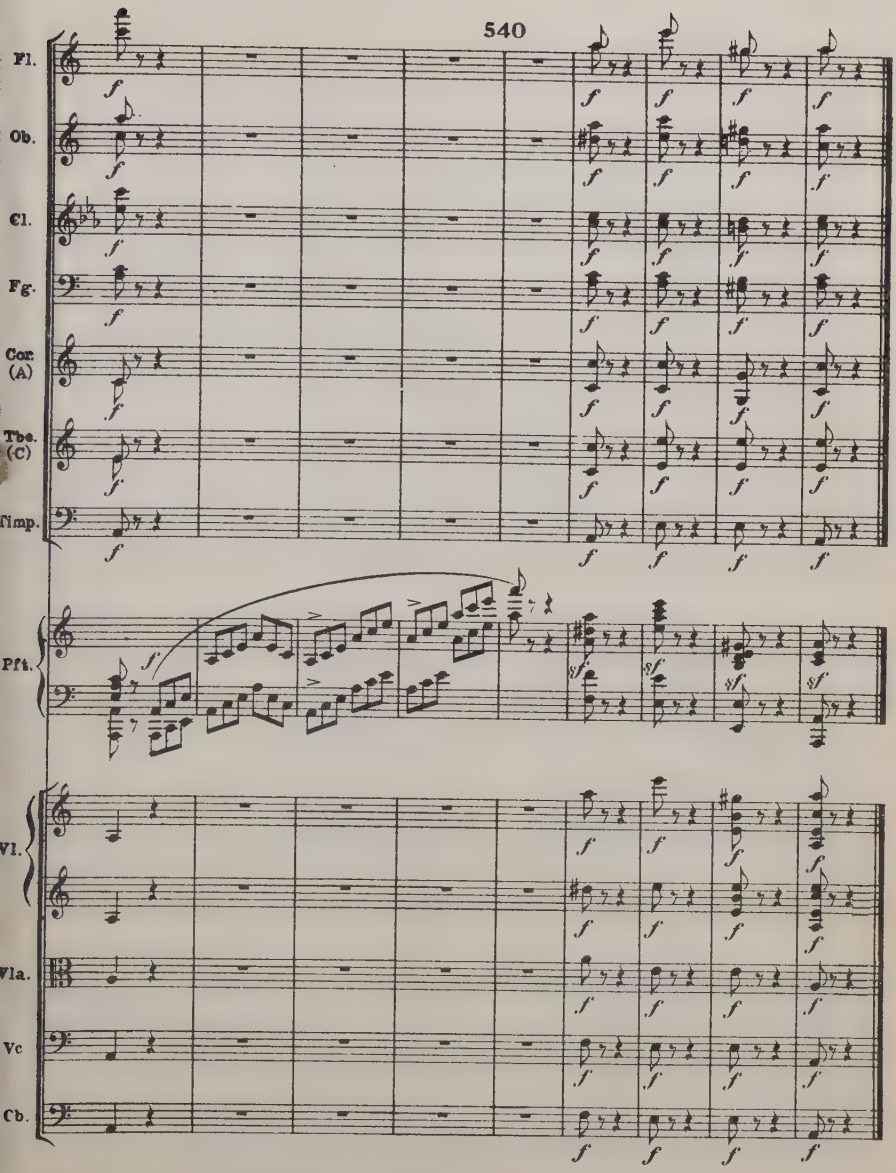

490
Fl.
Ob.
Cl.
Fg.
Cor. (A)
Tbe (C)
Timp.
Prt.
Vl.
Vla.
Vc
Cb.


500
Fl.
Ob.
Cl.
Fg.
Cor. (A)
Tbe. (C)
Timp.
Vln. I
Vla.
Vc.
Cb.
sf
Ped.


Cl.
Fg.
Pft.
dim.
p
Vl.
Vla.
Vc.
Cb.
Ob.
Cl
Fg
pp
Pft.
Vl.
Vla.
Vc.
Cb.
pp


Ob.
Cl.
Fg.
dim.
dim.
dim.
Pft.
dim.
Vl.
Vla.
Vc.
Cb.
sf
Ob.
Cl.
Fg.
sf
Pft:
cresc.
Vl.
Vla.
Vc.
Cb.

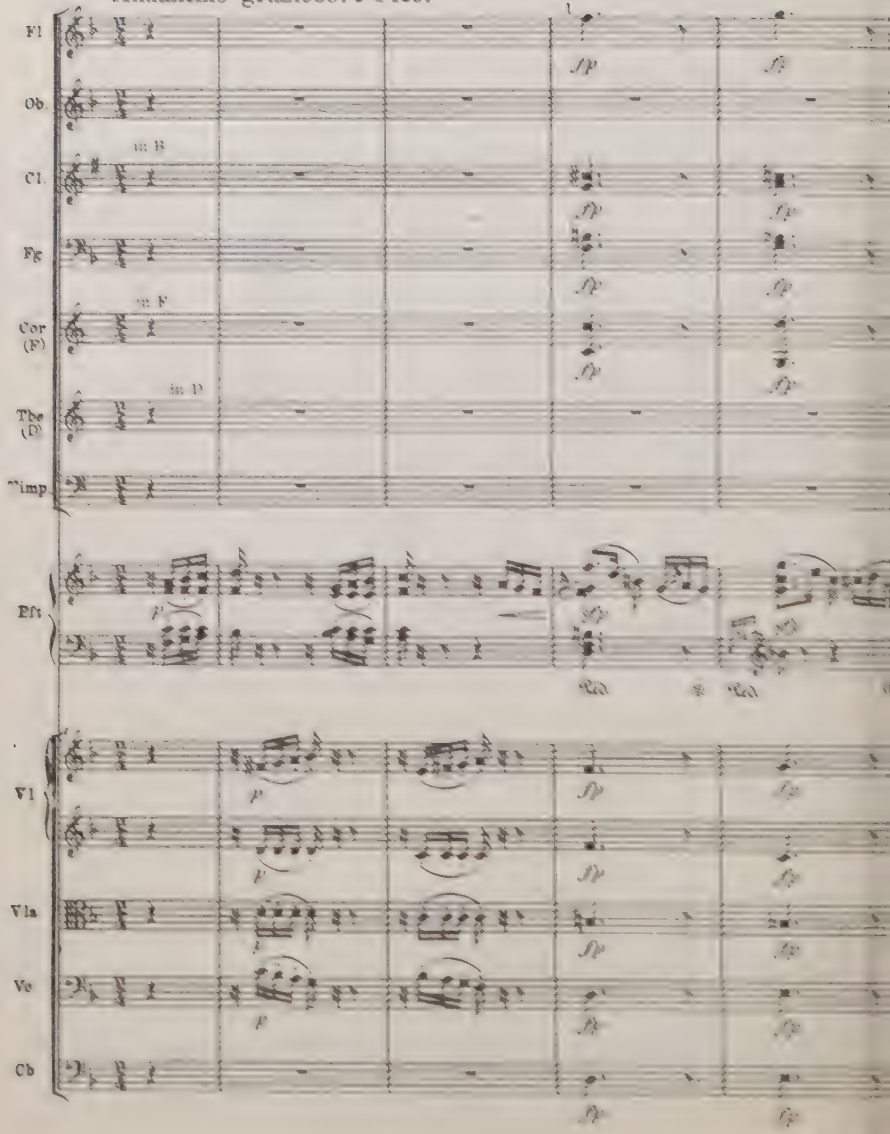

530
Fl.
Ob.
Cl.
Fg.
Cor. (A)
Tbe. (C)
Timp
Pft.
Vl.
Vla.
Vc.
Cb.
sf
cresc.
pp

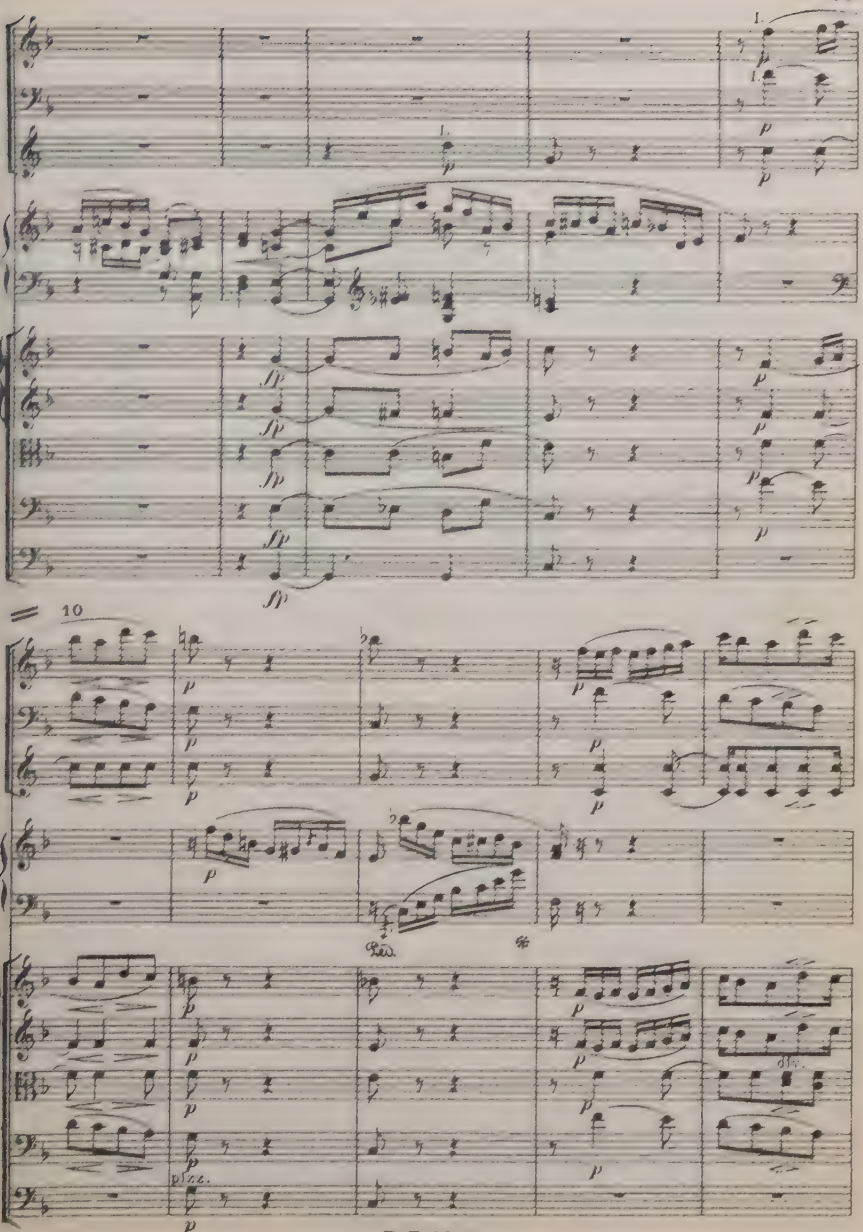

540
Fl.
Ob.
Cl.
Fg.
Cor. (A)
Tbe. (C)
Timp.
Pft.
Vl.
Vla.
Vc
Cb.

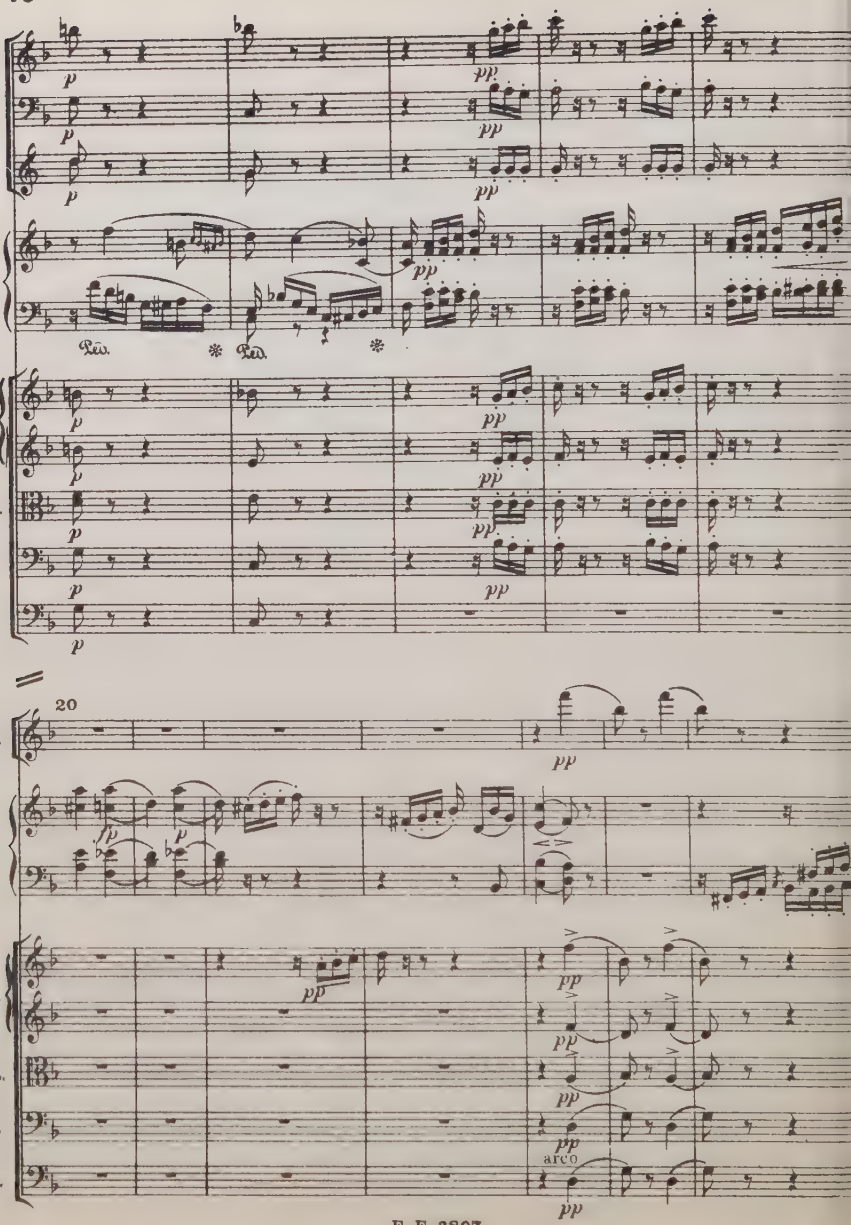
II

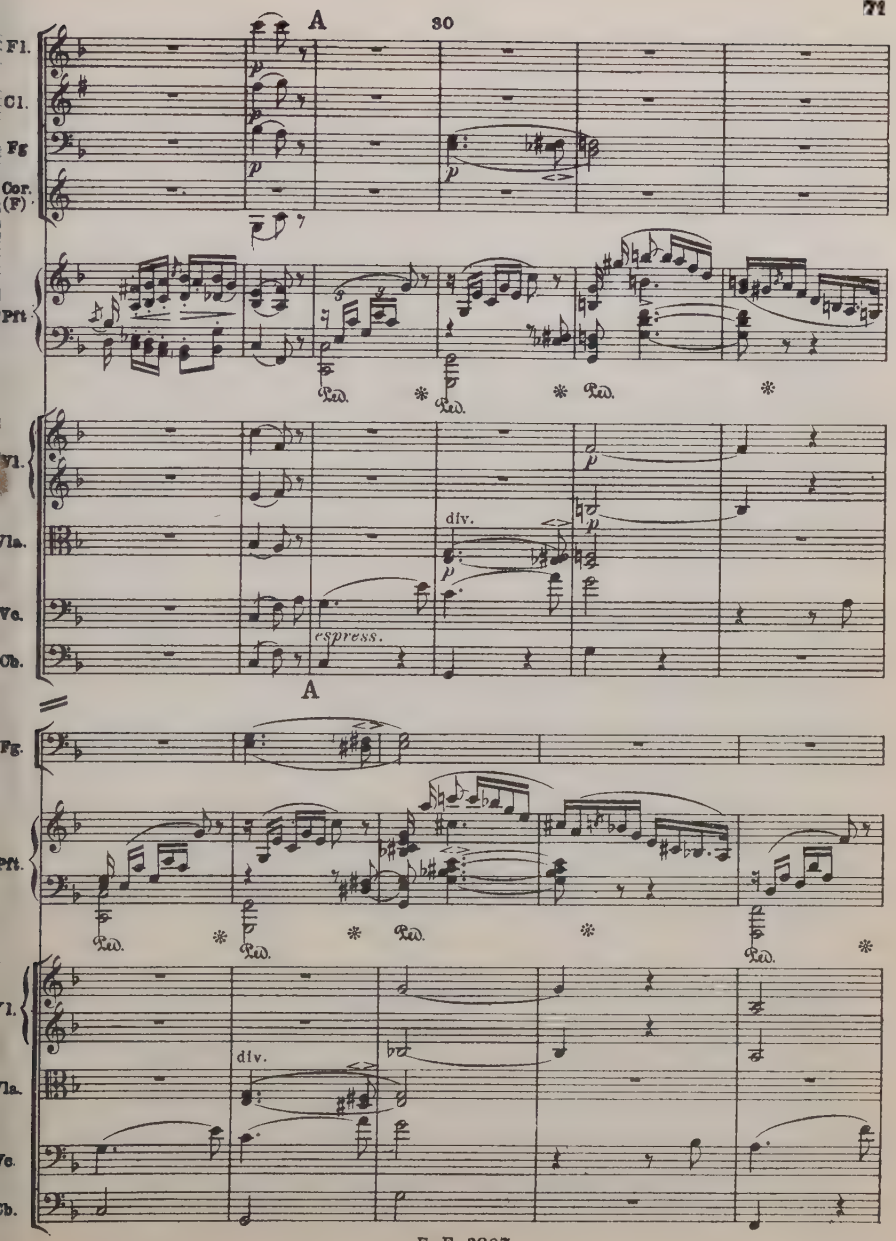
Intermezzo.

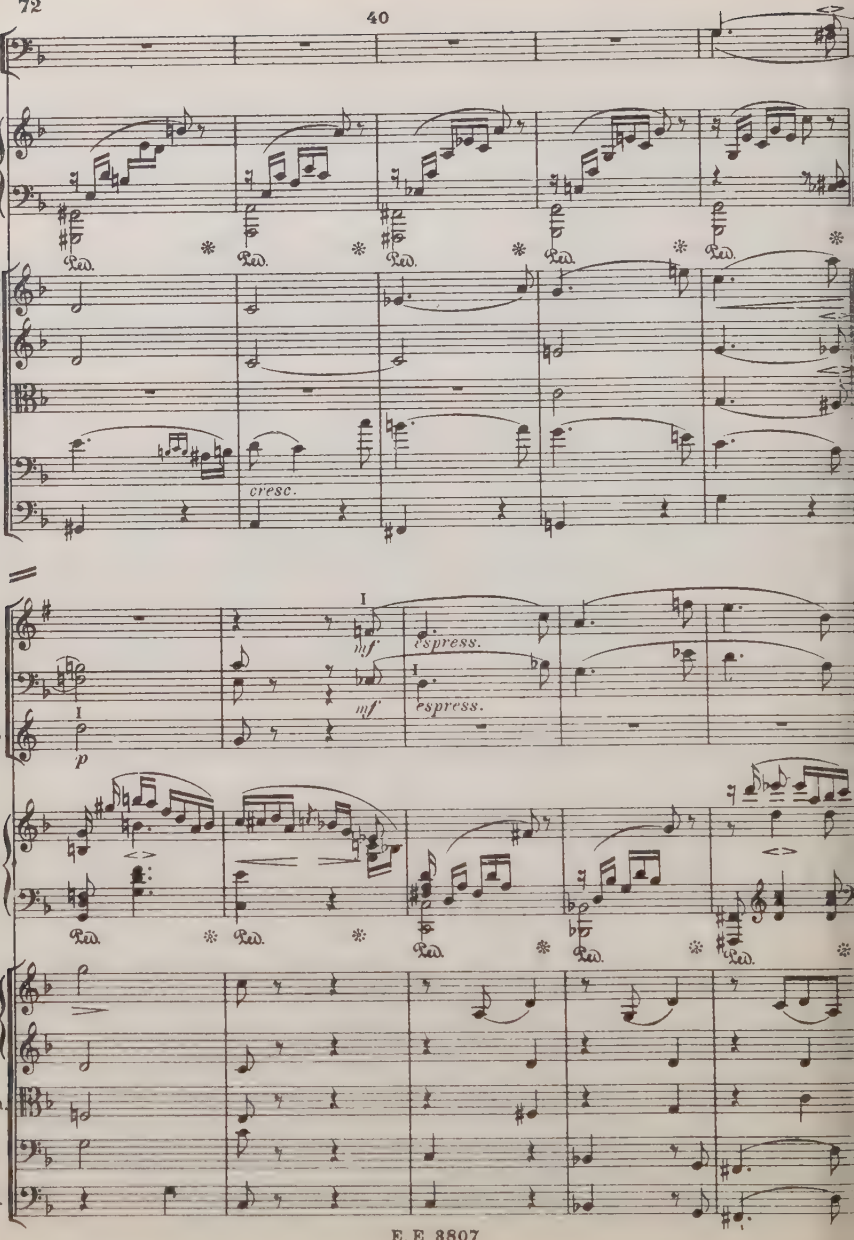
Andantino grazioso. ♪ = 126.

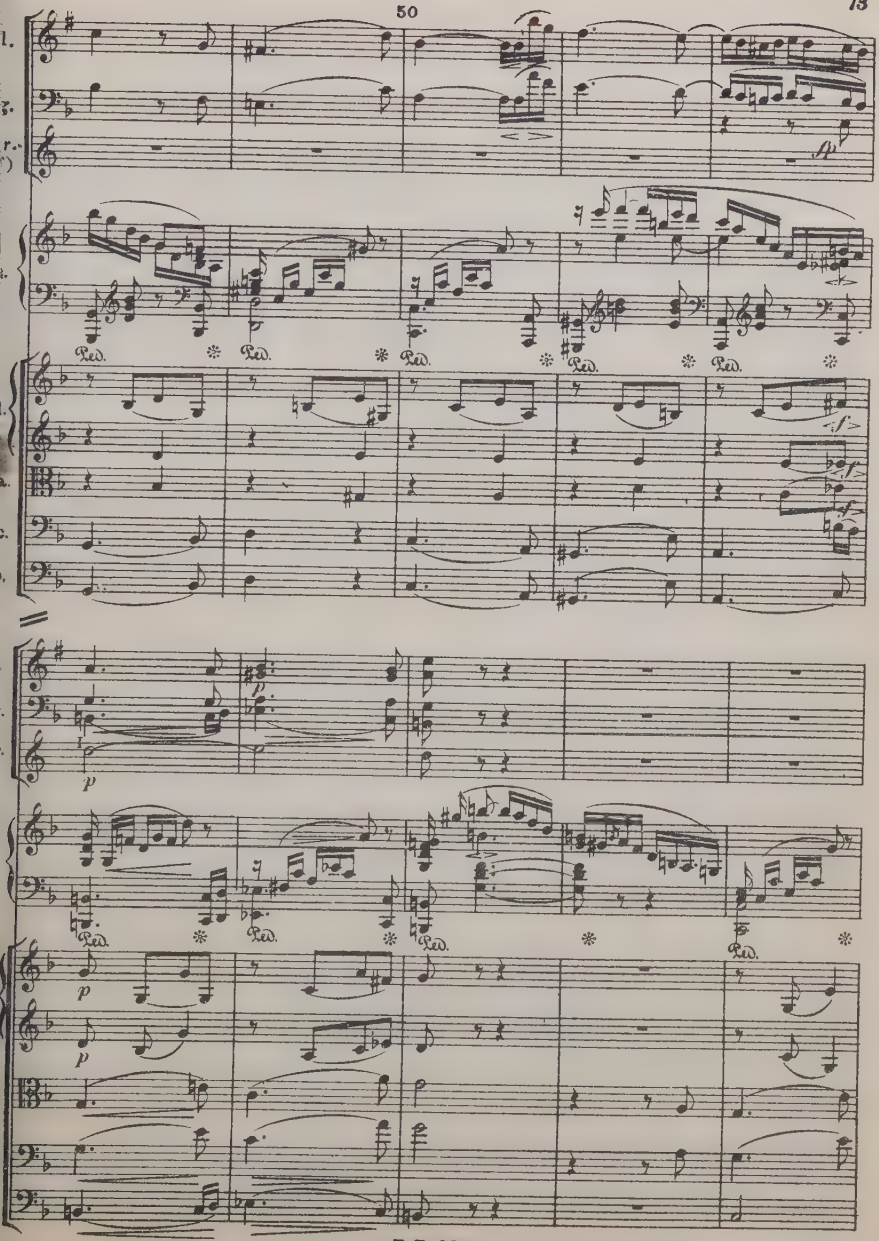



Fl
Fg
Cor. F
Pft.
Vl
Vla.
Vc
Cb.
10
Fl.
Fg.
Cor. (F)
Pft.
Vl.
Vla.
Vc.
Cb.
Ped.
pizz.

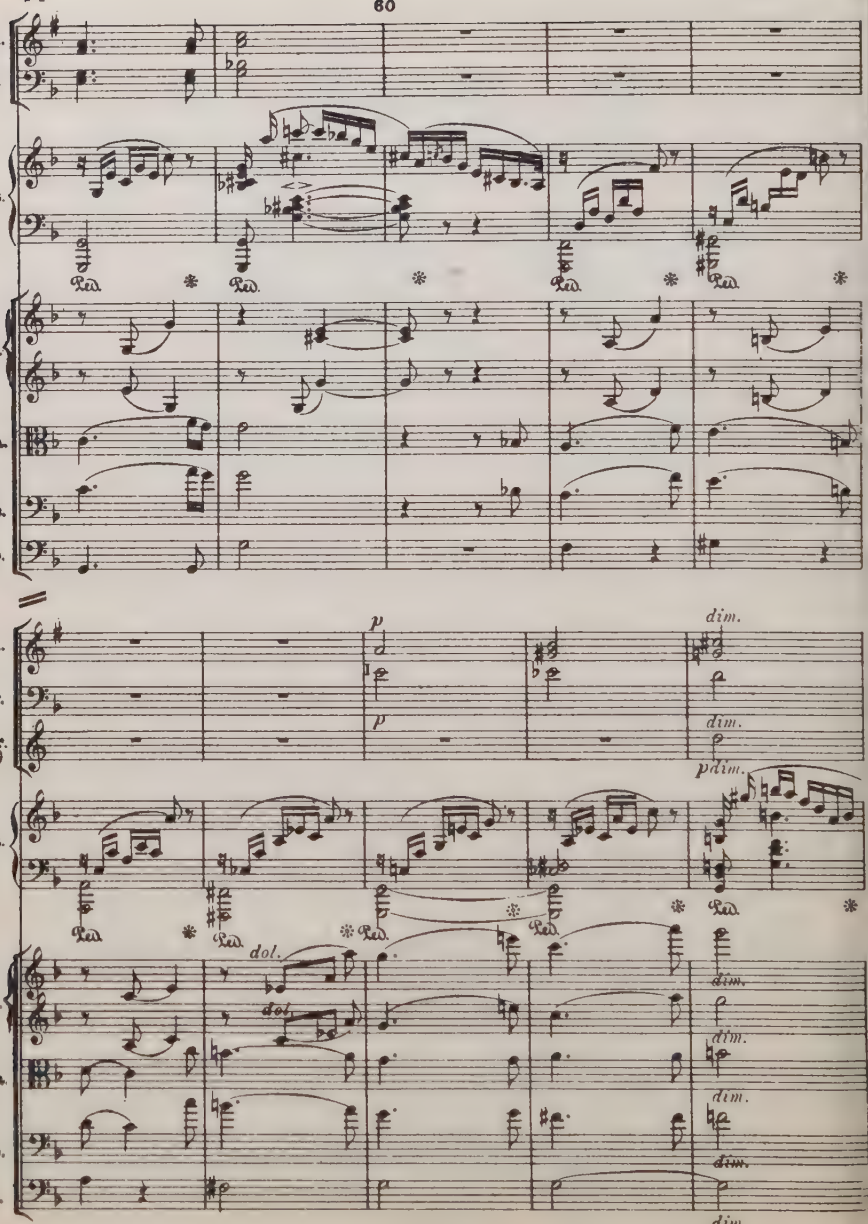

Fl.
Fg.
Cor. (F)
Pft.
Vl.
Vla.
Vc.
Cb.
20
arco

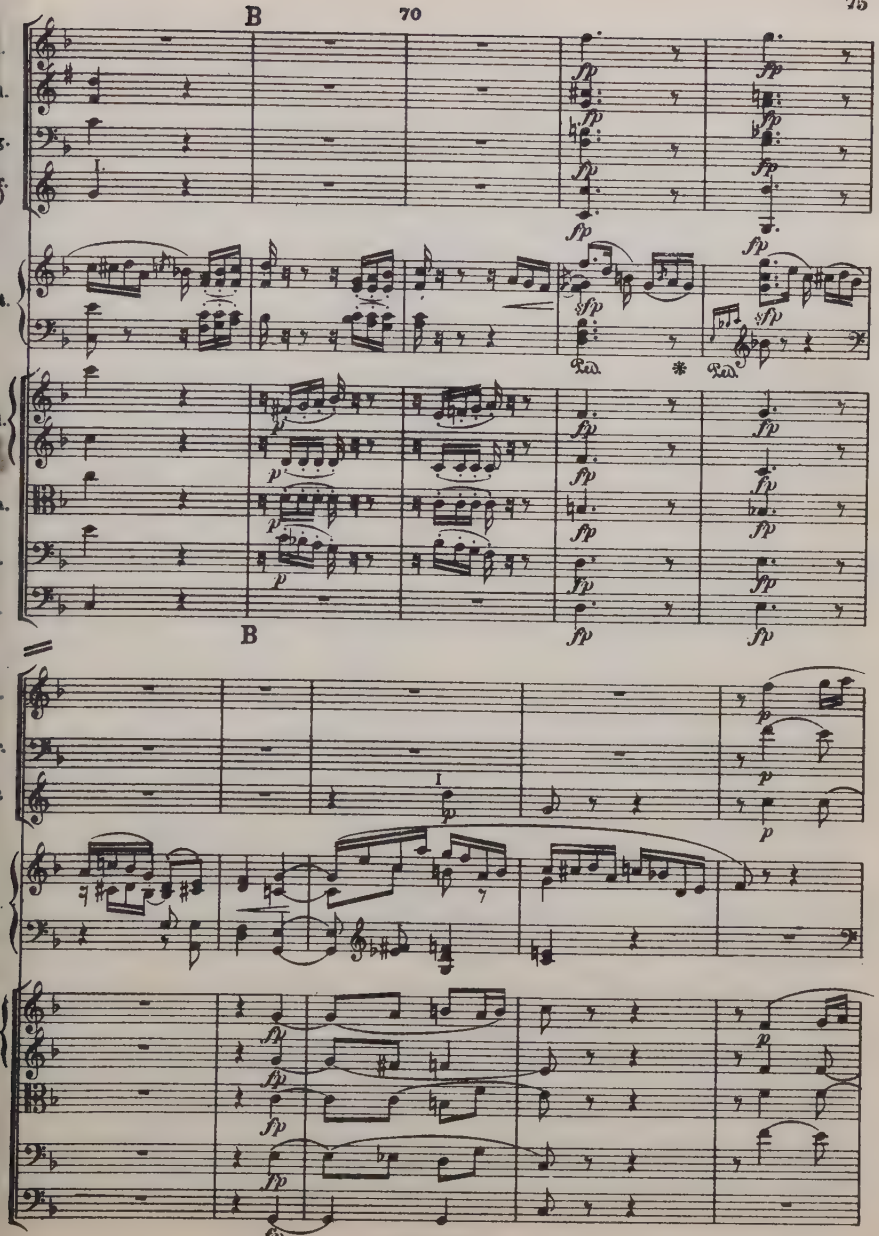

A
30
Fl.
Cl.
Fg
Cor. (F)
Pft
Vl.
Vla.
Vc.
Cb.
div.
espress.
A
Fg.
Pft.
Vl.
Vla.
Vc.
Cb.
div.


Fg.
Pft.
Ped.
Vl.
Vla.
Vc
Cb.
cresc.
Fl
Fg.
Cor. (F)
I
mf
espress.
p
Pft.
Vl.
Vla.
Vc.
Cb.

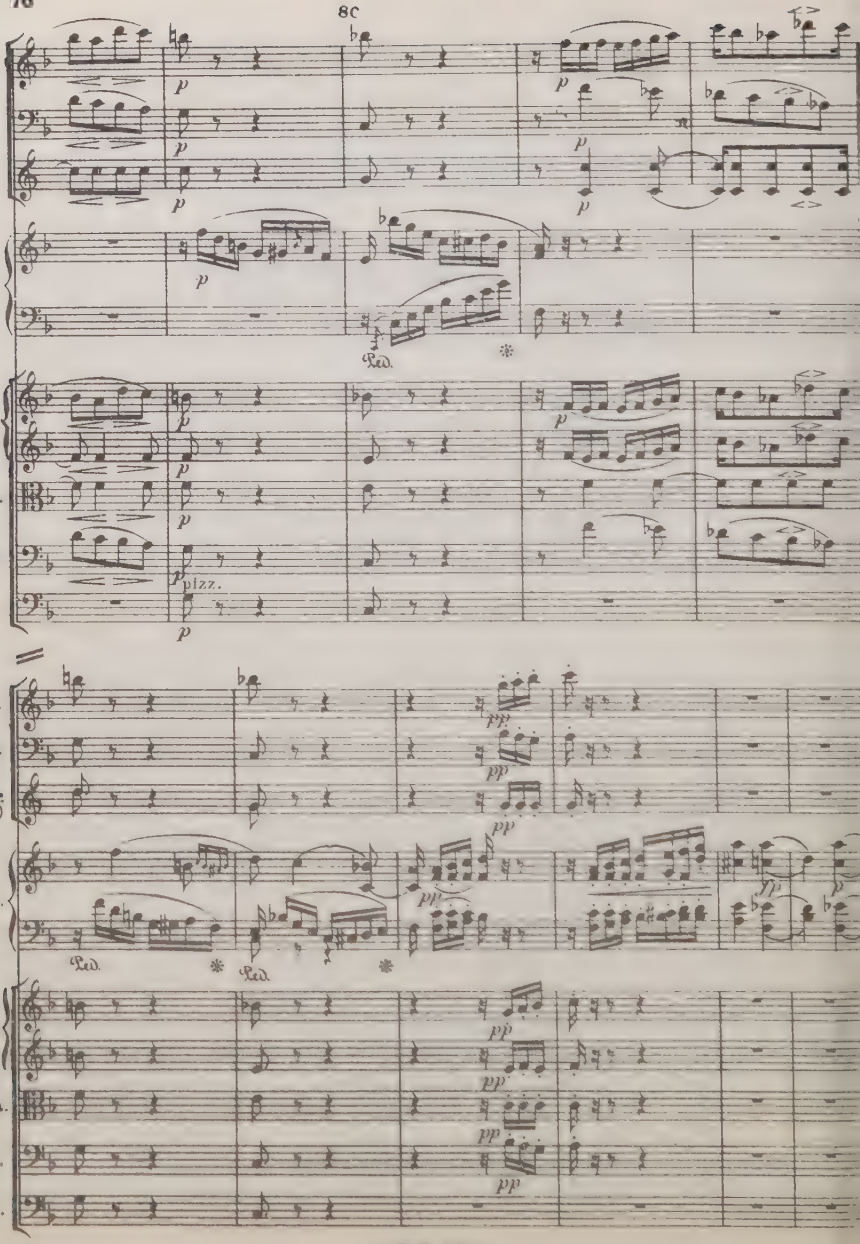

Ped.
Ped.
Ped.
Ped.
Ped.
f
f
p
p
Ped.
Ped.
Ped.
Ped.
p
p

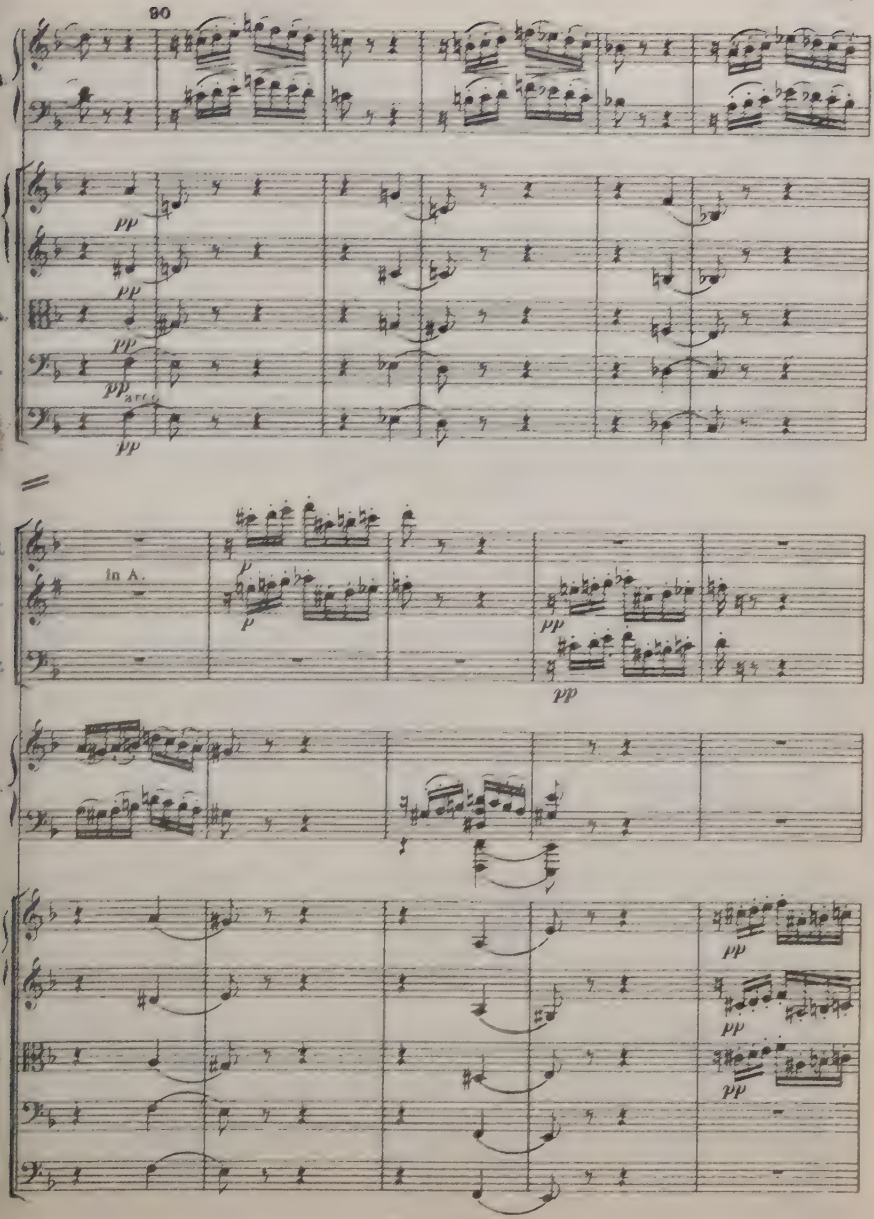
60

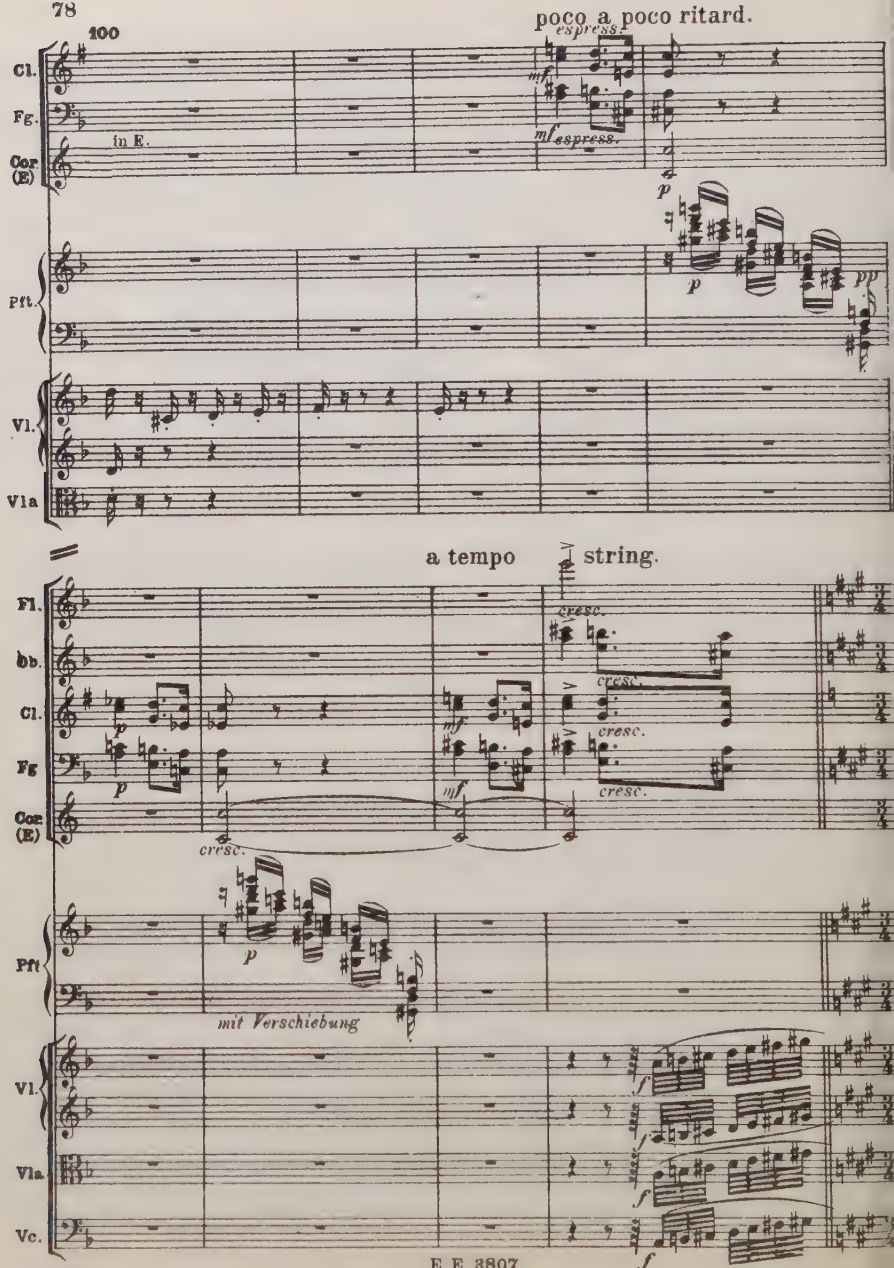



B
B

8C

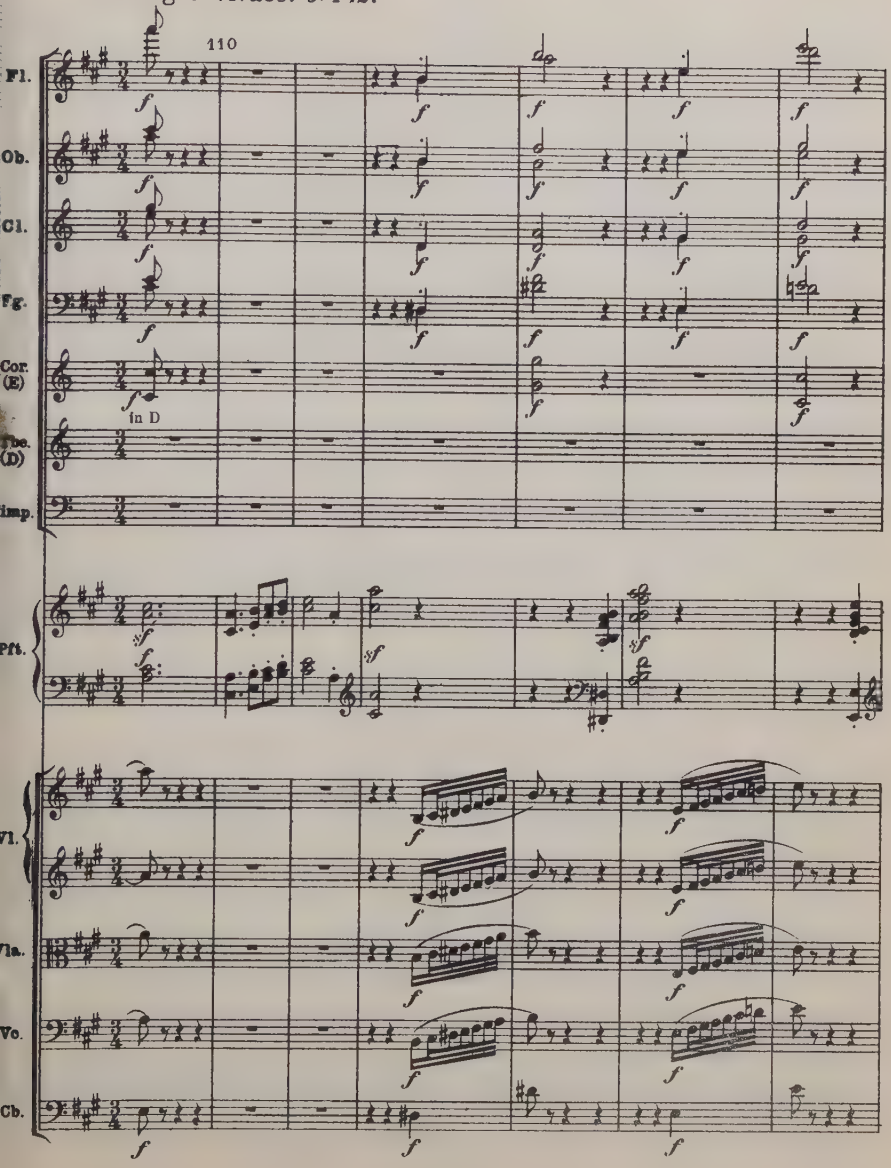


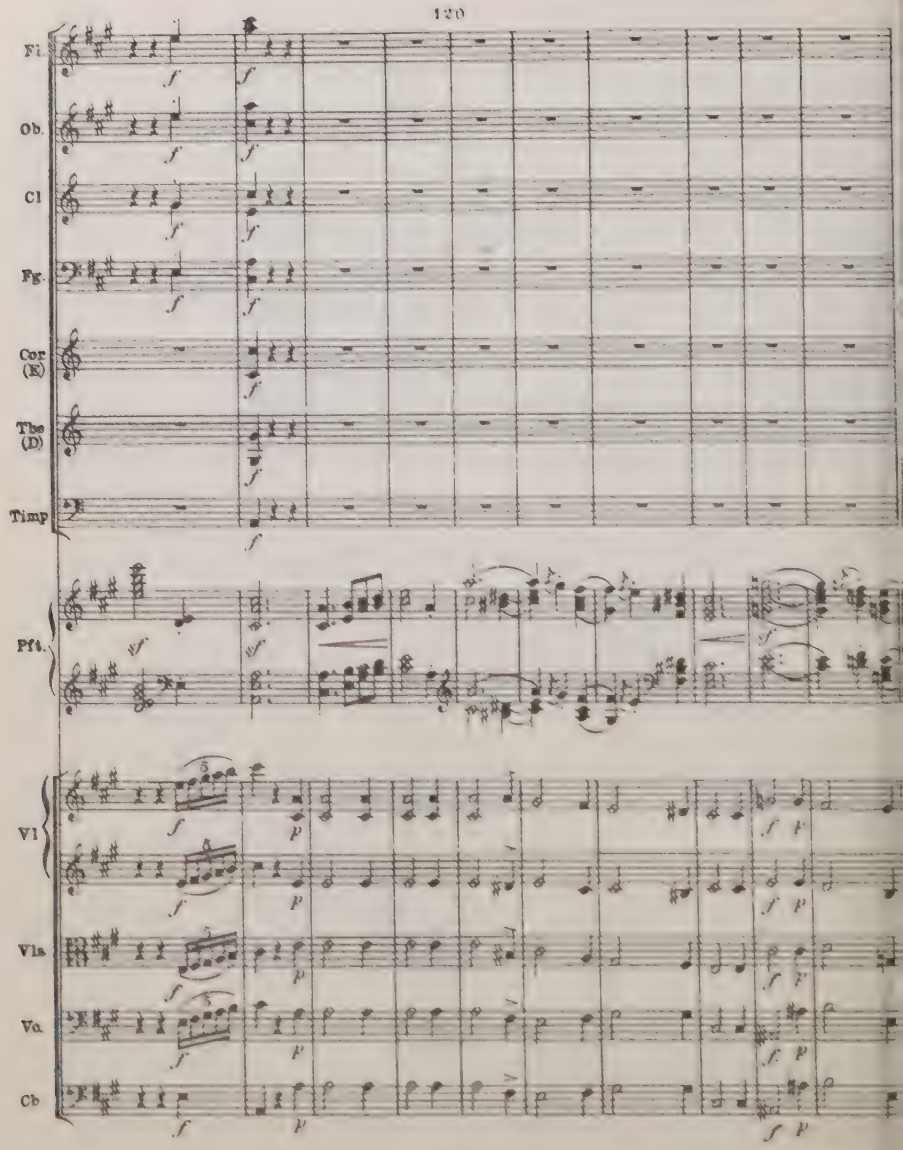

80
pp
arco
In A.
p
pp

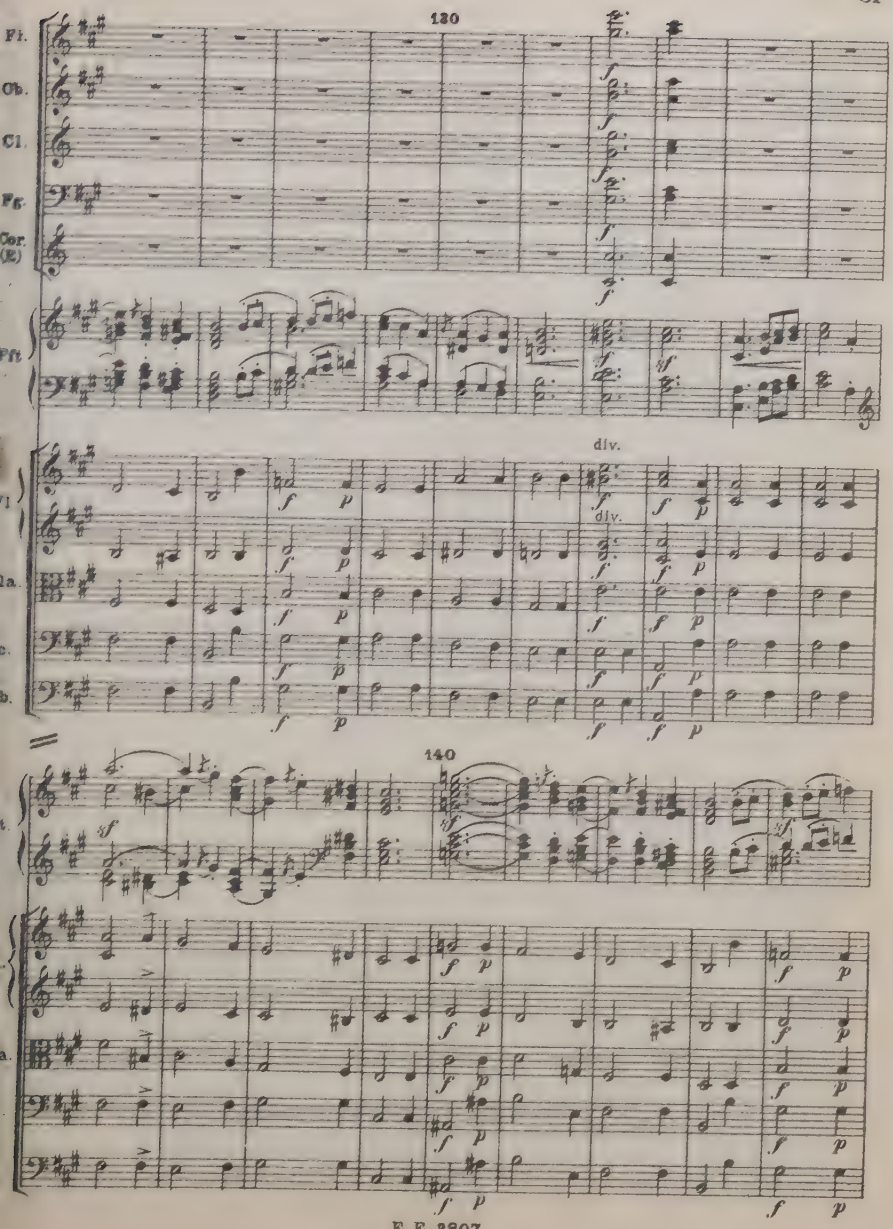

poco a poco ritard.
100
espress.
Cl.
Fg.
Cor. (E)
in E.
mf
mf espress.
p
Pft.
p
pp
Vl.
Vla
a tempo
string.
Fl.
bb.
Cl.
Fg
Cor. (E)
cresc.
cresc.
cresc.
cresc.
mf
mf
p
p
cresc.
Pft
p
mit Verschiebung
Vl.
Vla.
Vc.
f
f
f
f

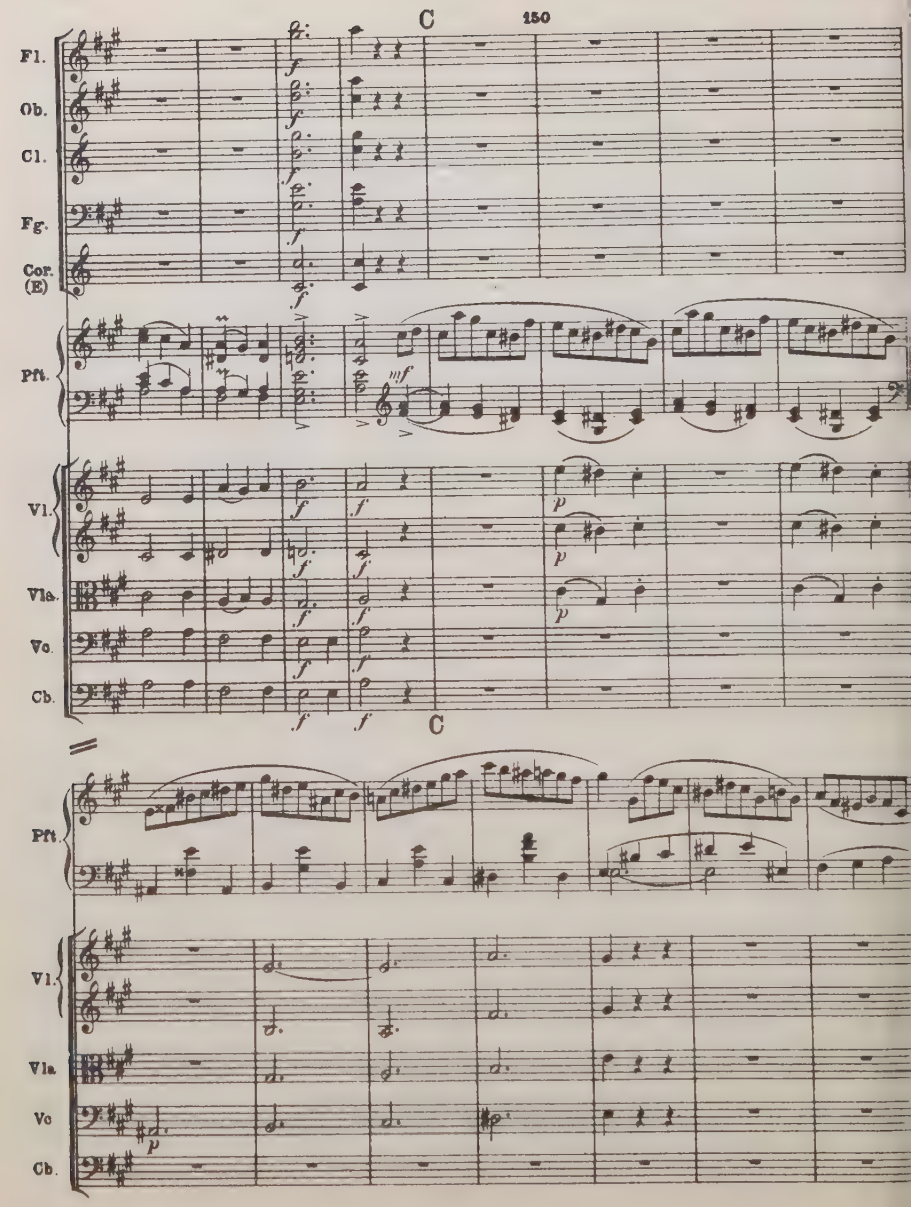
Allegro vivace. ♩. = 72.

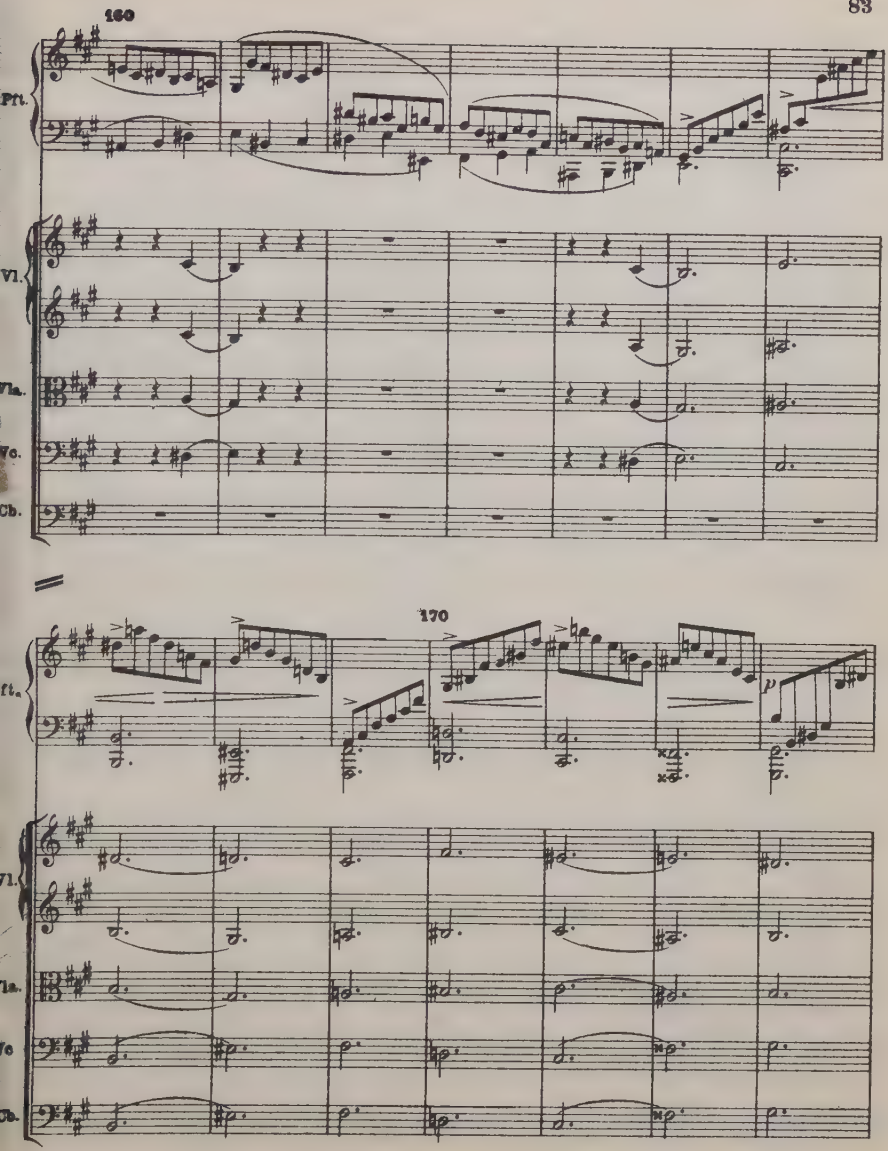
III

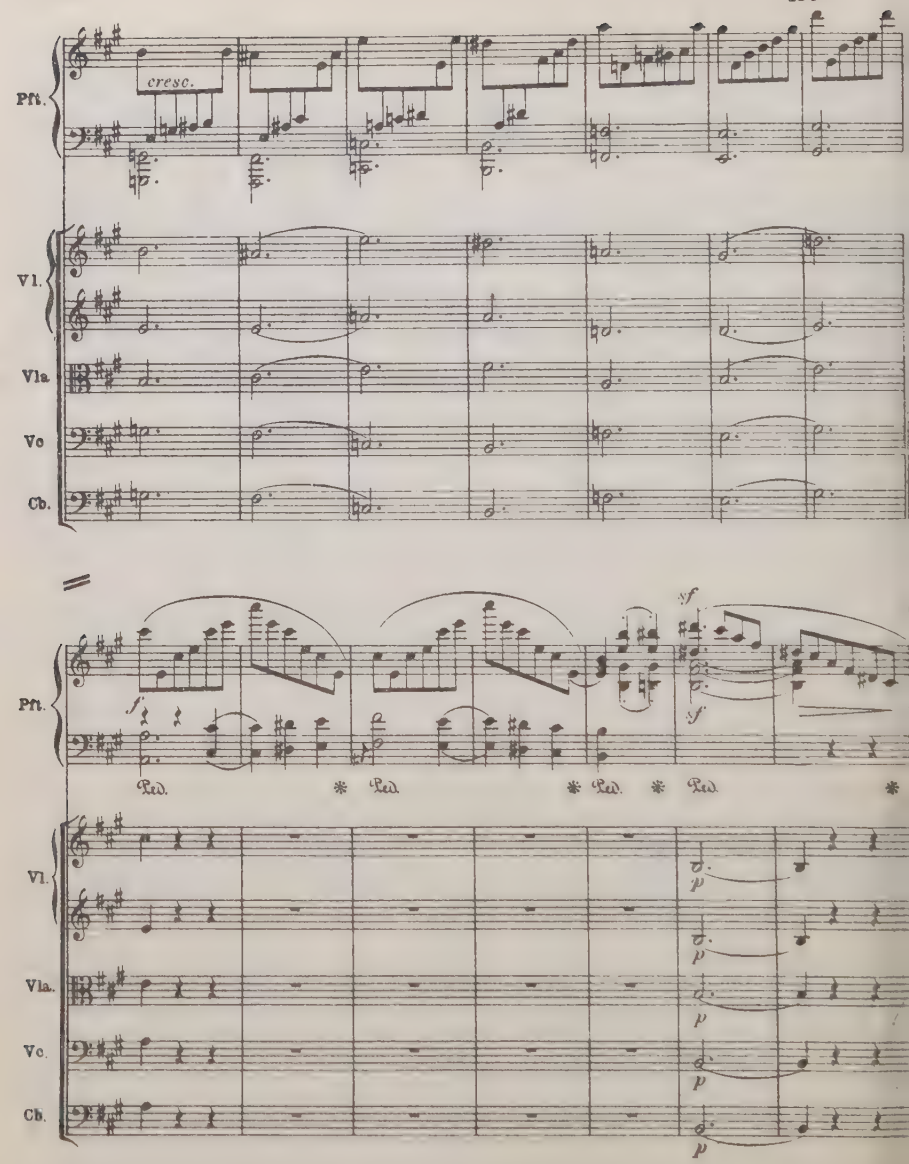


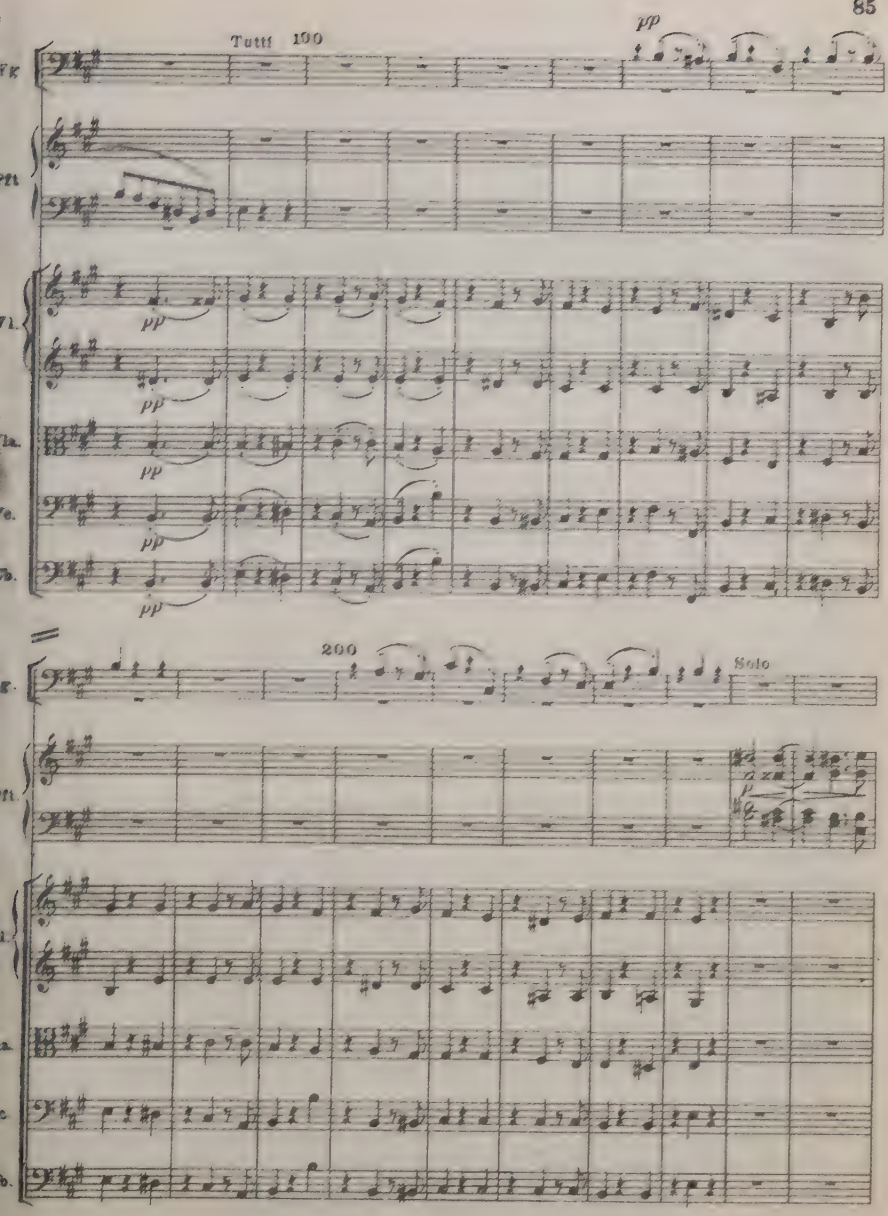

120
Fl.
Ob.
Cl
Fg.
Cor (E)
Tbe (D)
Timp
Pft.
Vl
Vla
Vc.
Cb

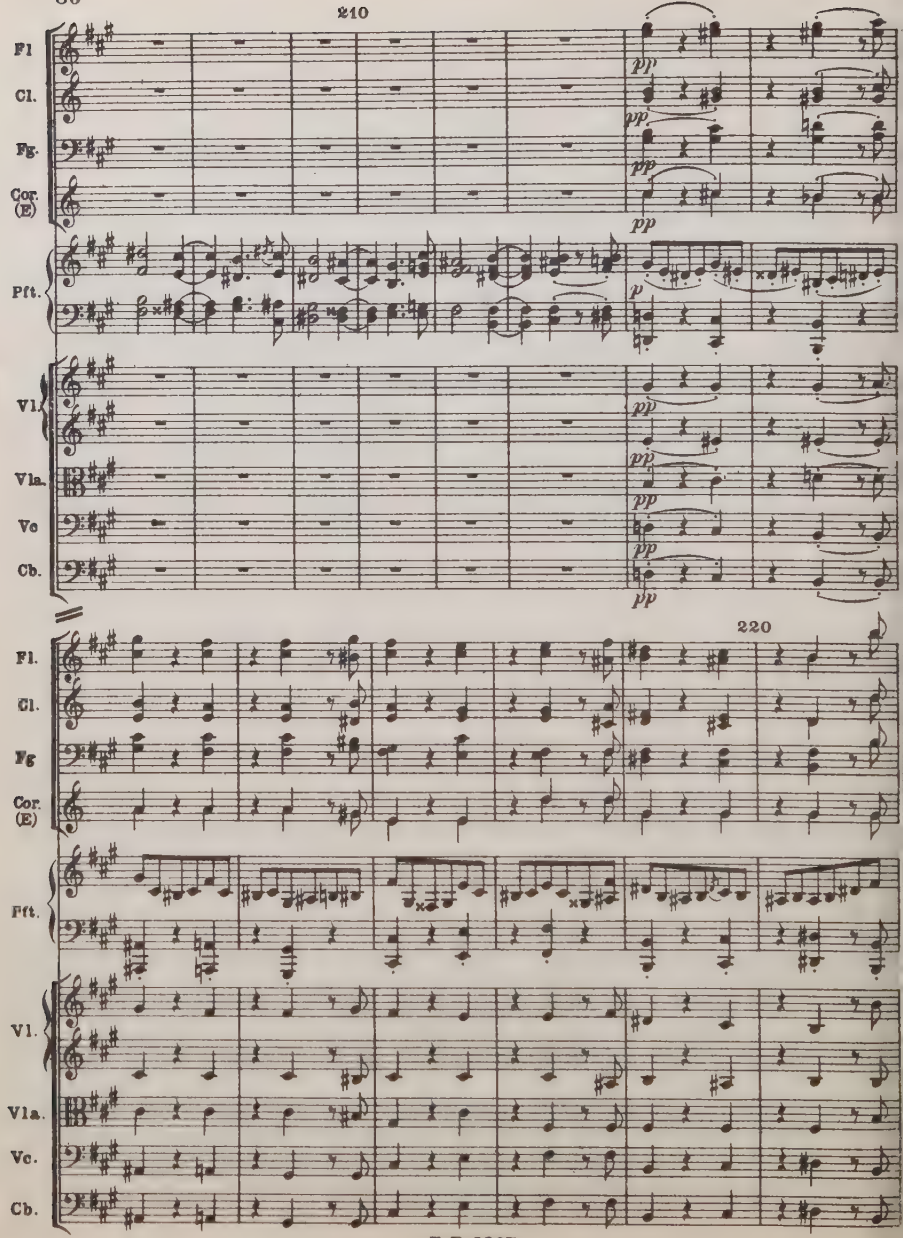

130
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Pft.
div.
div.
140

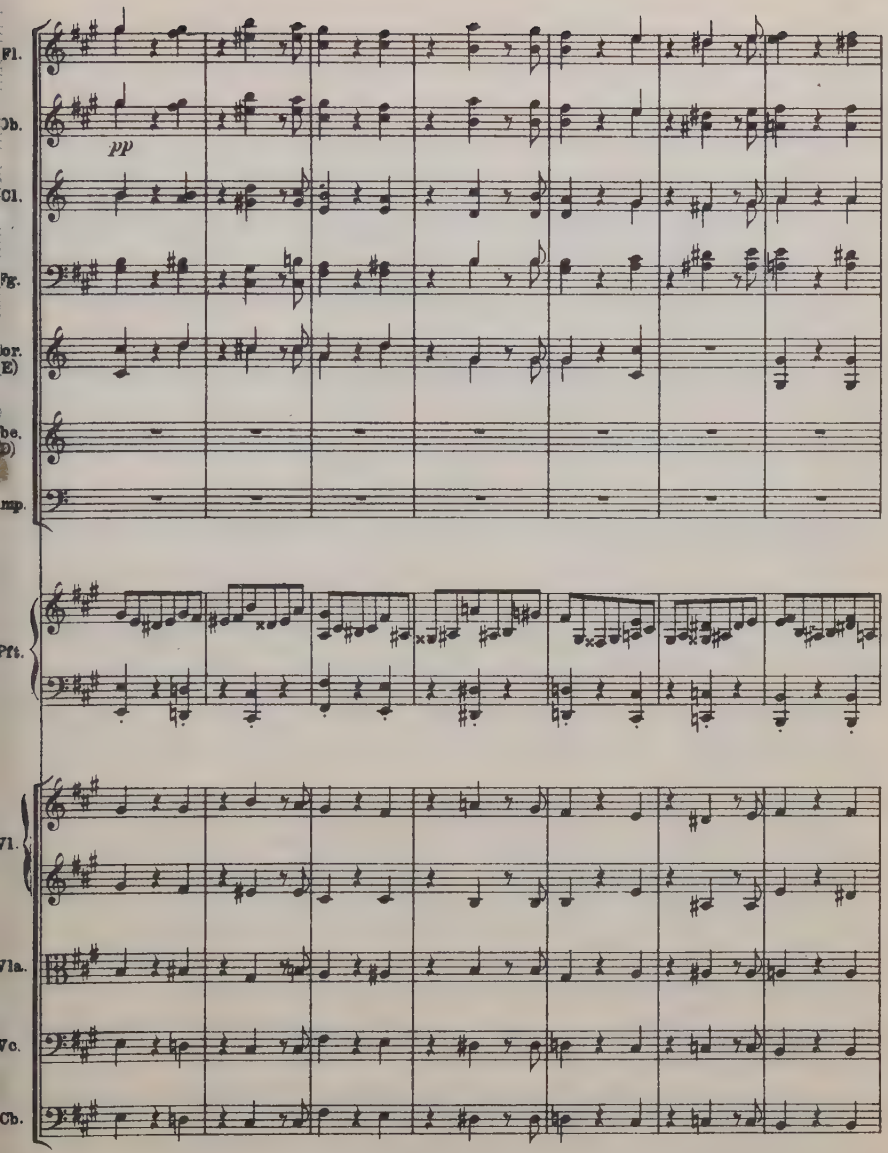

C
150
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Pft.
mf
Vl.
Vla.
Vc.
Cb.
C
Pft.
Vl.
Vla.
Vc.
Cb.

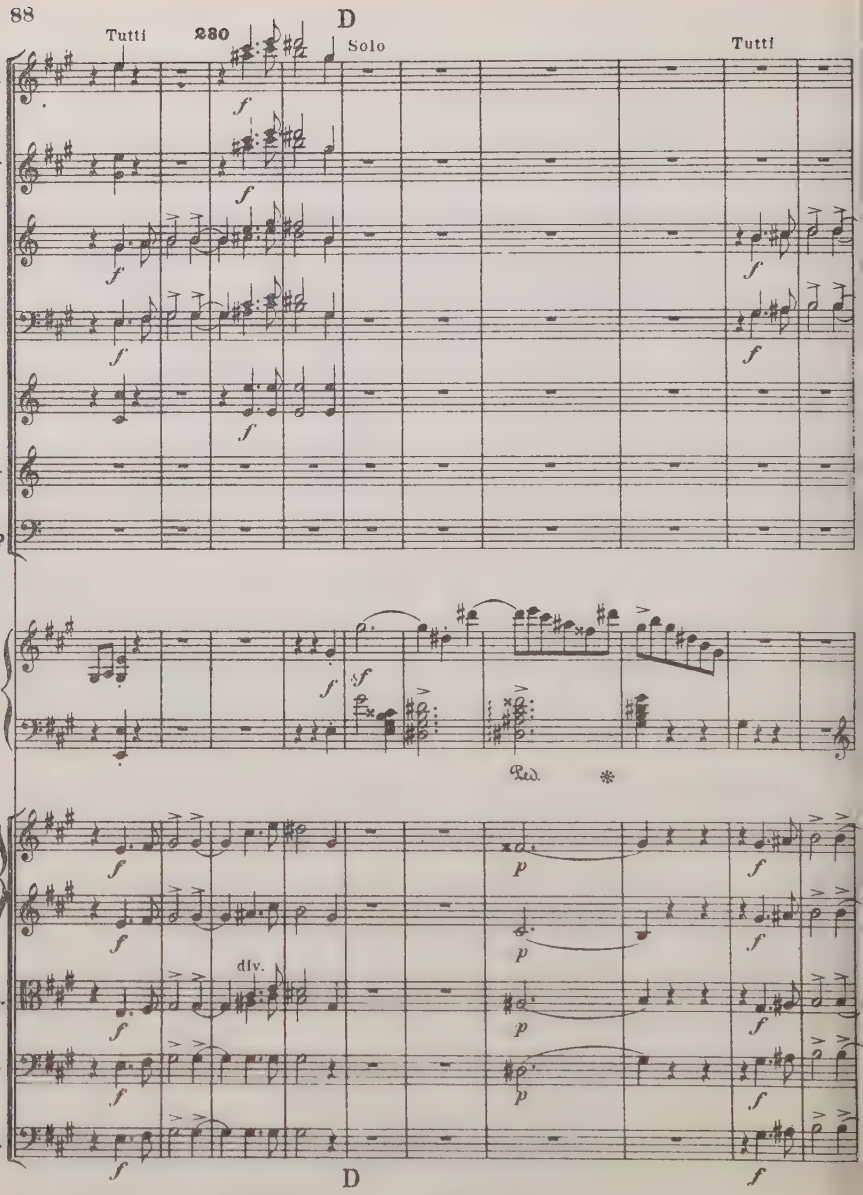

160
Fl.
Vl.
Vla.
Vc.
Cb.
170
Fl.
p
Vl.
Vla.
Vc
Cb.


Pft.
cresc.
Vl.
Vla.
Vc.
Cb.
Pft.
f
sf
f
Ped.
Ped.
Ped.
Ped.
Vl.
Vla.
Vc.
Cb.
p


Tutti
190
pp
pp
200
Solo

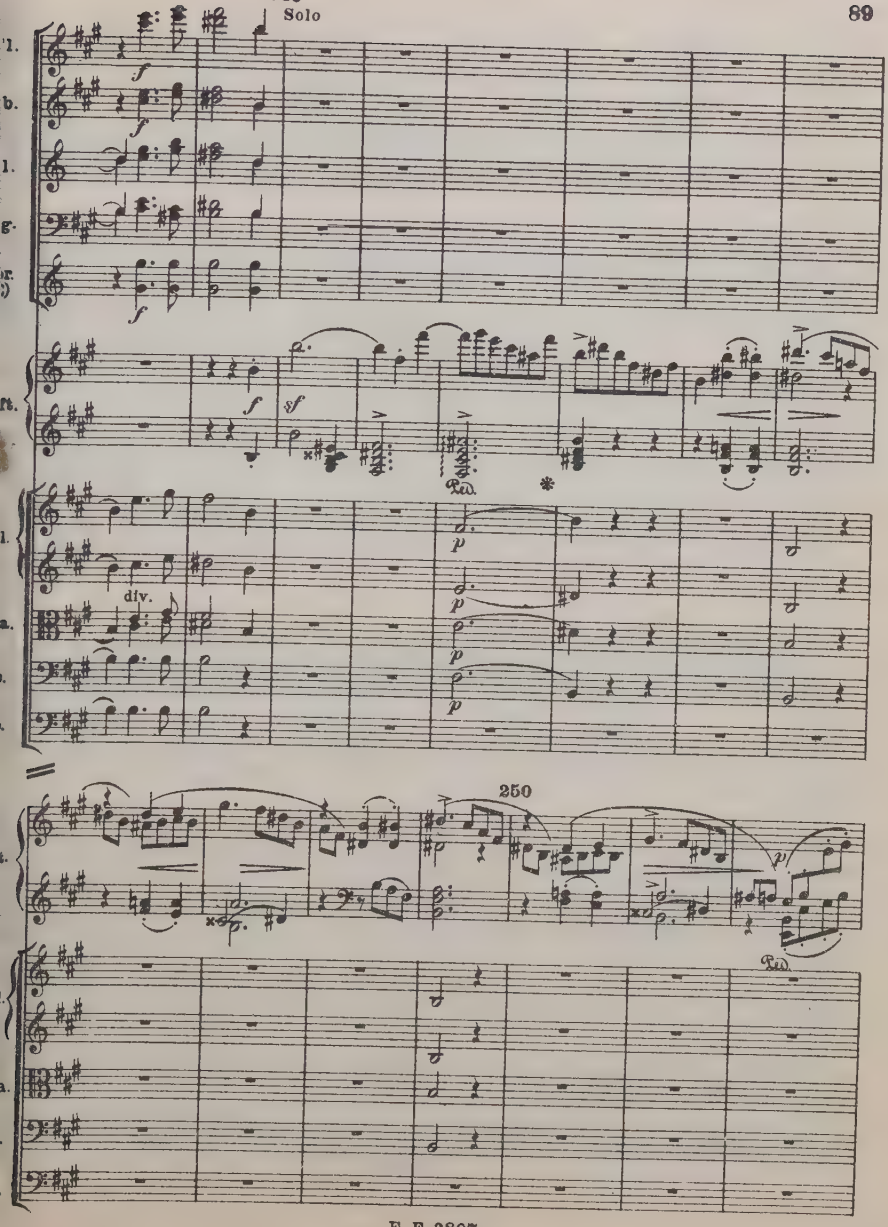

210
Fl
Cl.
Fg.
Cor. (E)
Pft.
Vl.
Vla.
Vc
Cb.
pp
p
220
Fl.
Cl.
Fg
Cor. (E)
Pft.
Vl.
Vla.
Vc.
Cb.

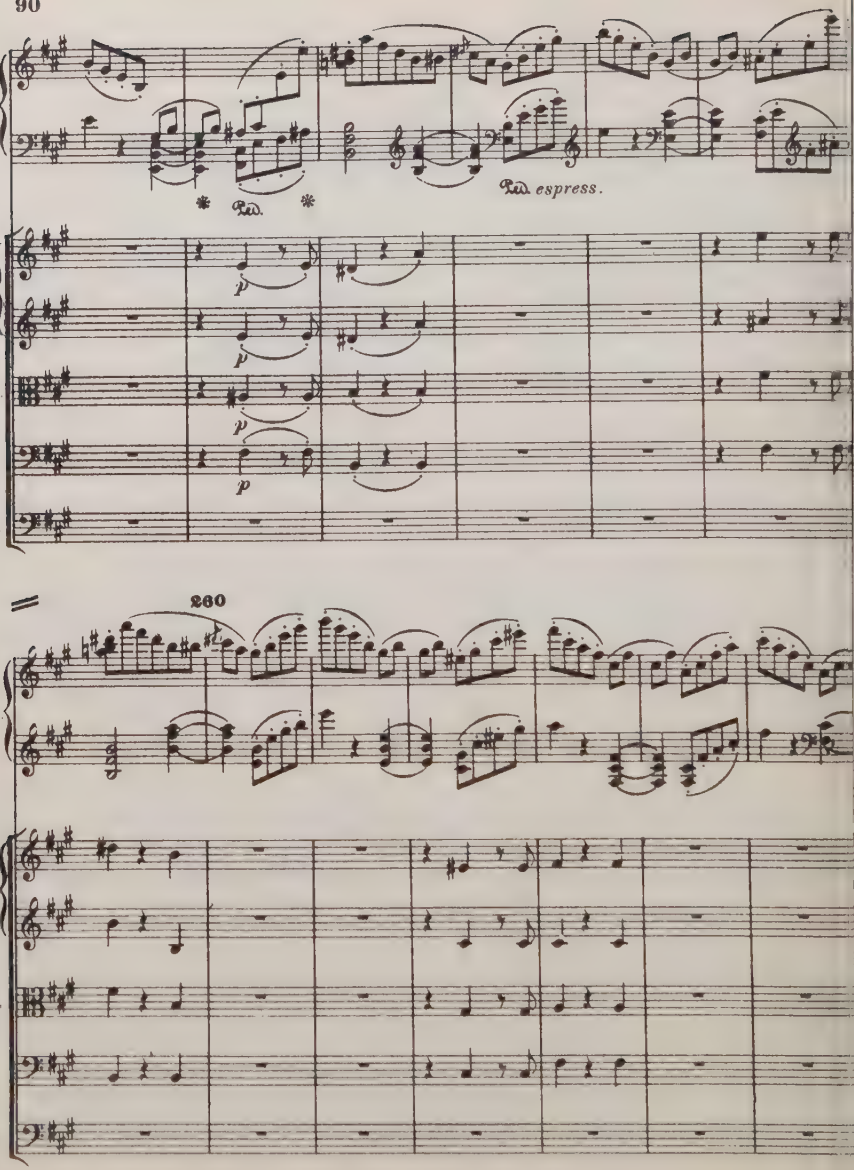

Fl.
Ob.
pp
Cl.
Fg.
Cor. (E)
Tbe. (D)
Timp.
Pft.
Vl.
Vla.
Vc.
Cb.

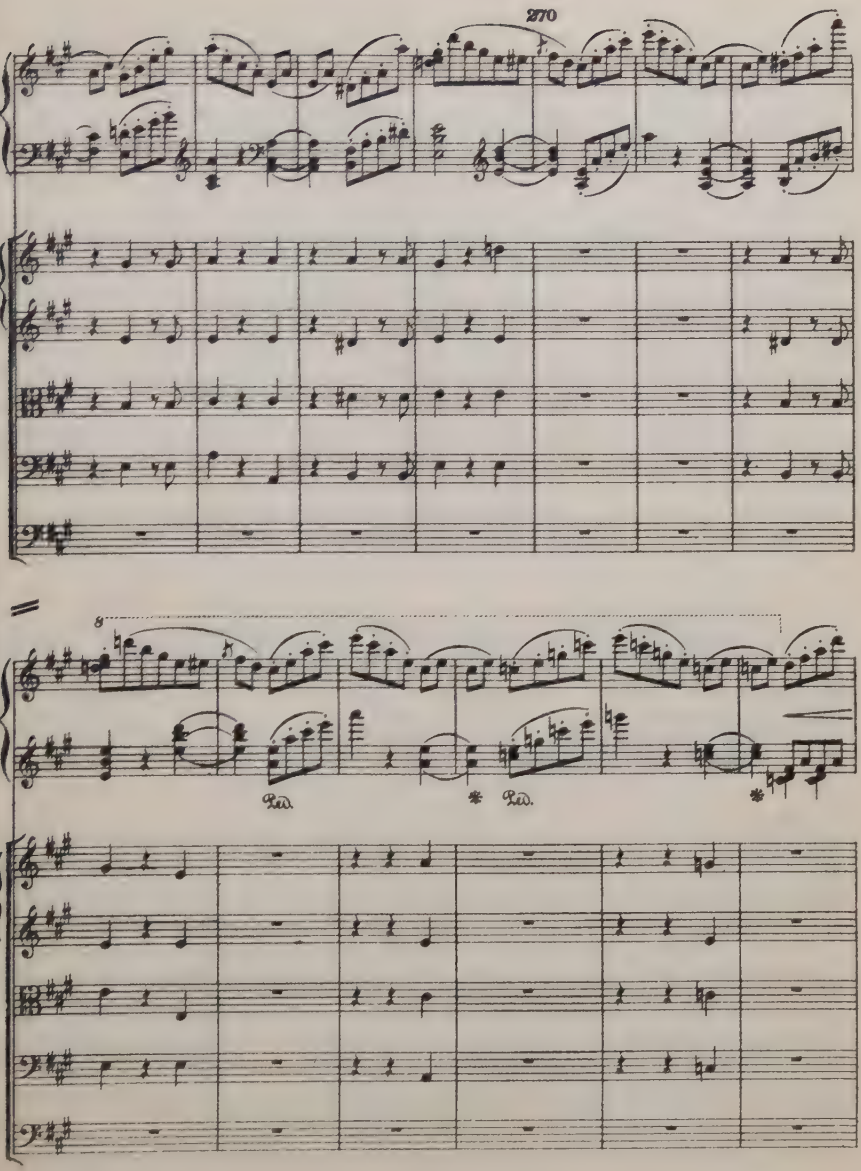

Tutti
230
D
Solo
Tutti
Fl.
Ob.
Cl.
Fg.
Cor (E)
Tbe. (D)
Timp
Pft.
Ped.
Vl.
div.
Vla.
Vc.
Cb.
D

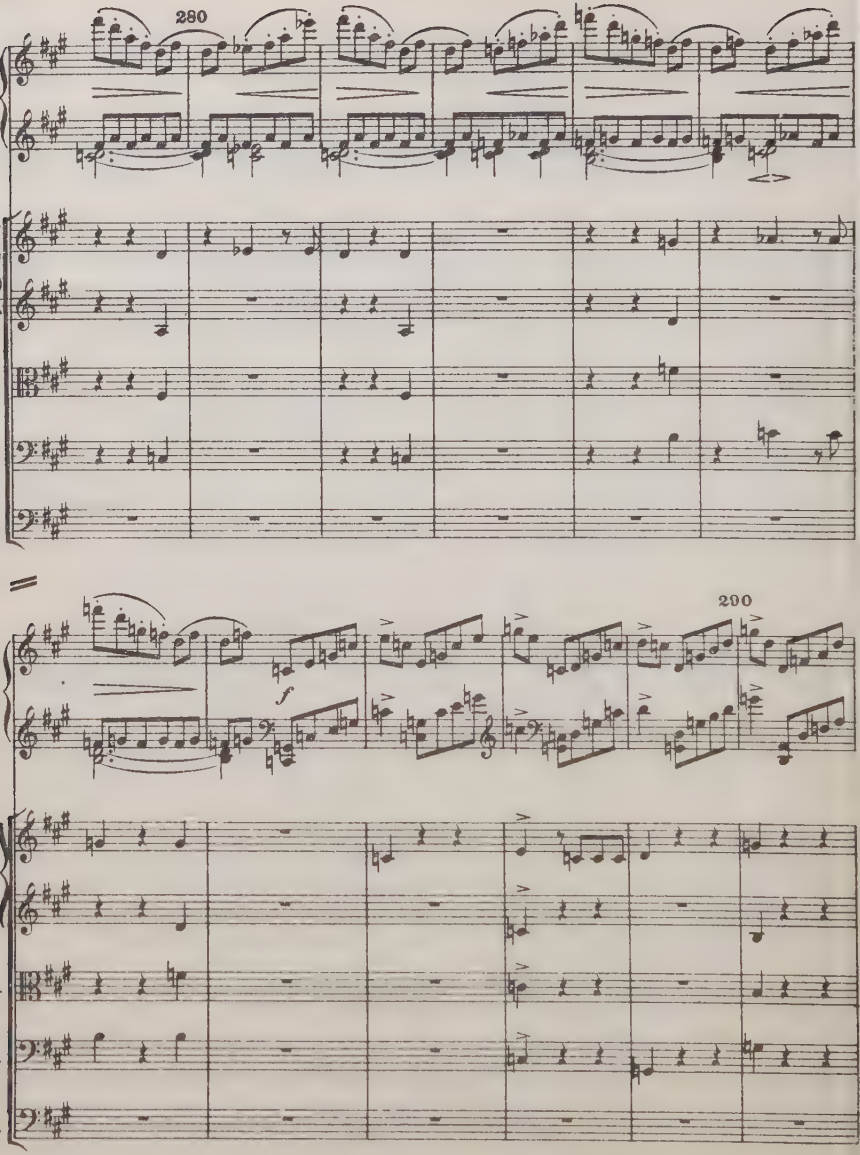
240

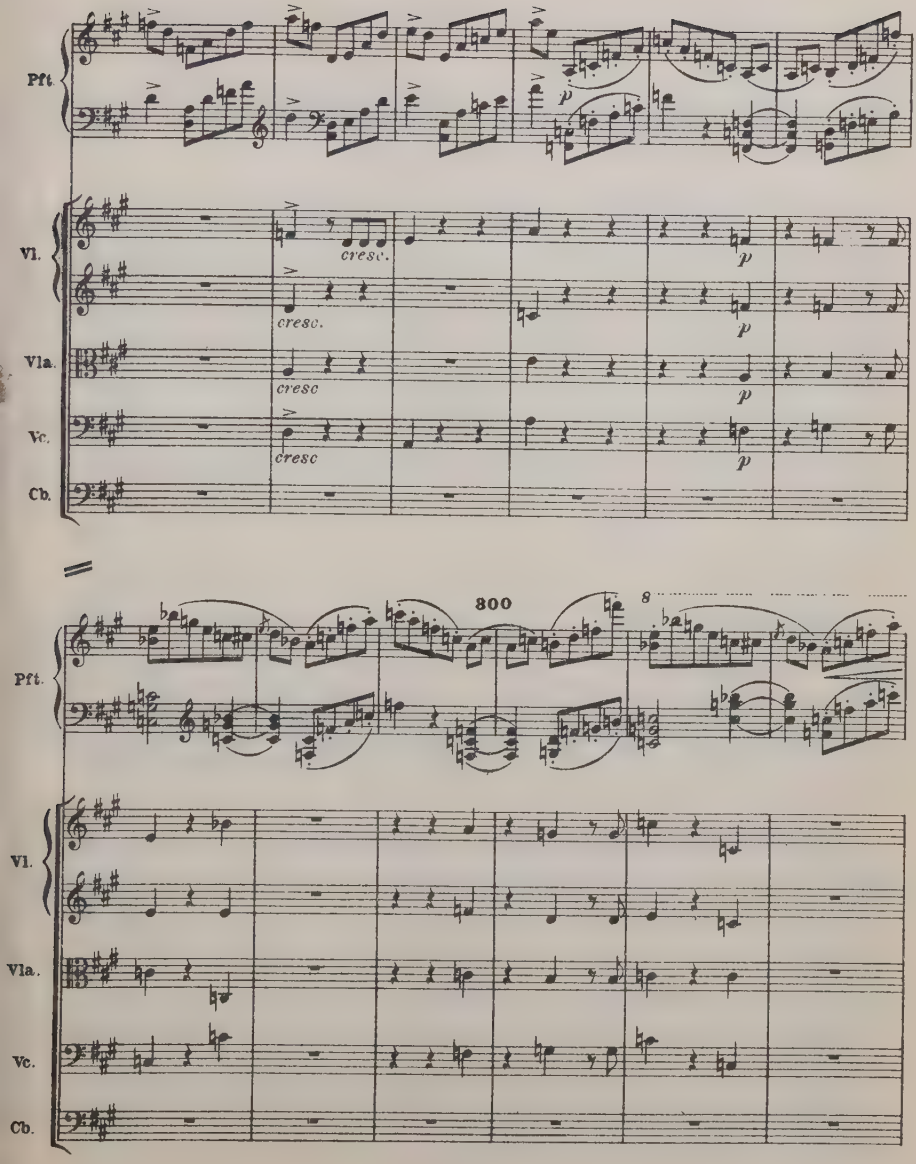
Solo

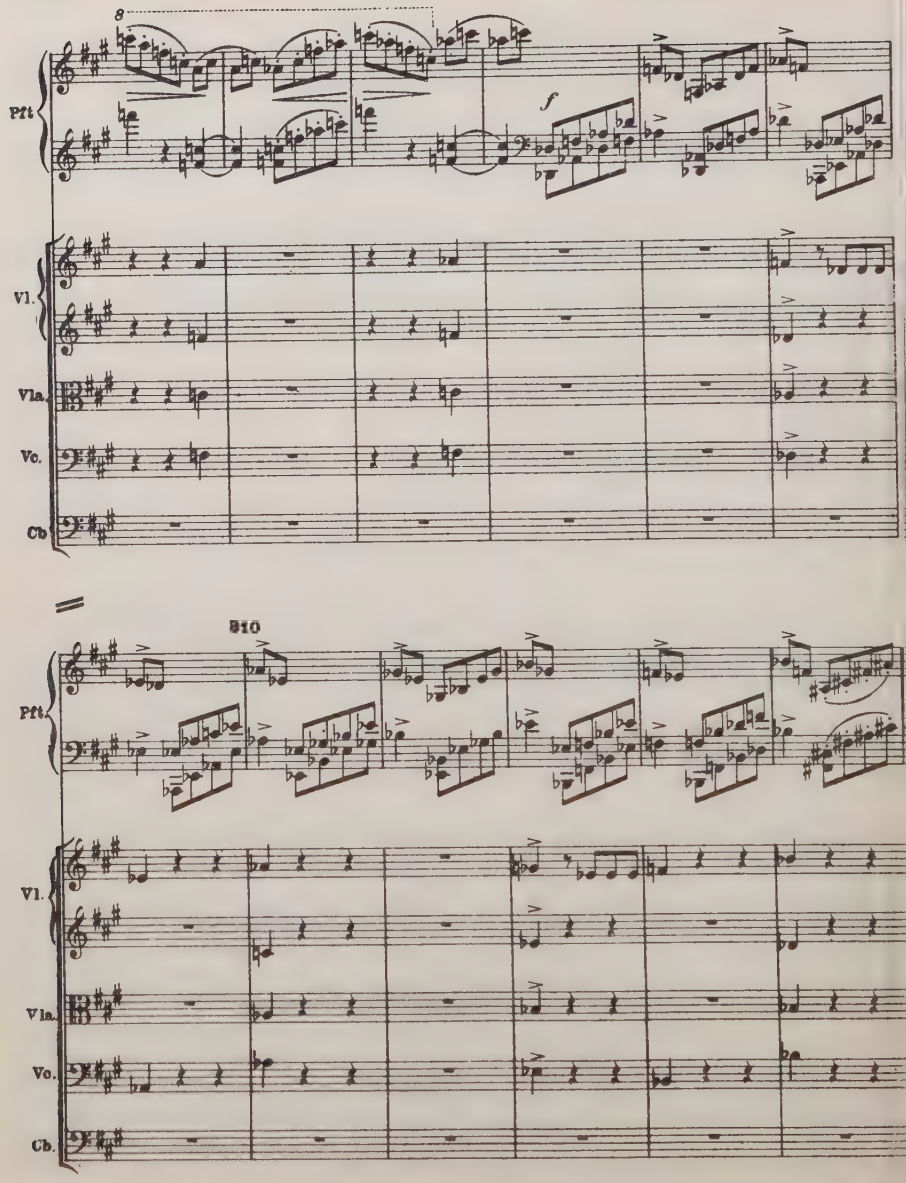


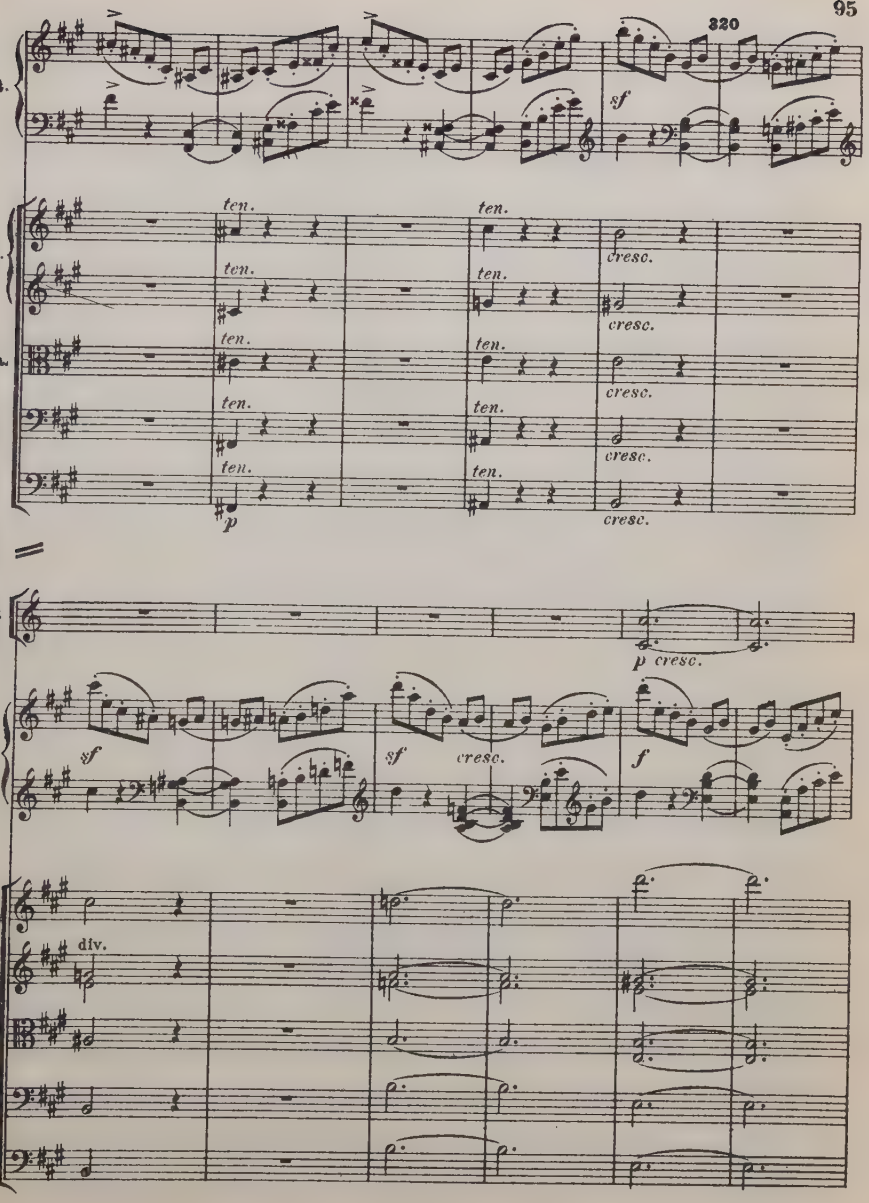

Pft
Ped.
Ped. espress.
Vl.
Vla
Vc.
Cb.
p
260
Pft.
Vl.
Vla.
Vc.
Cb.

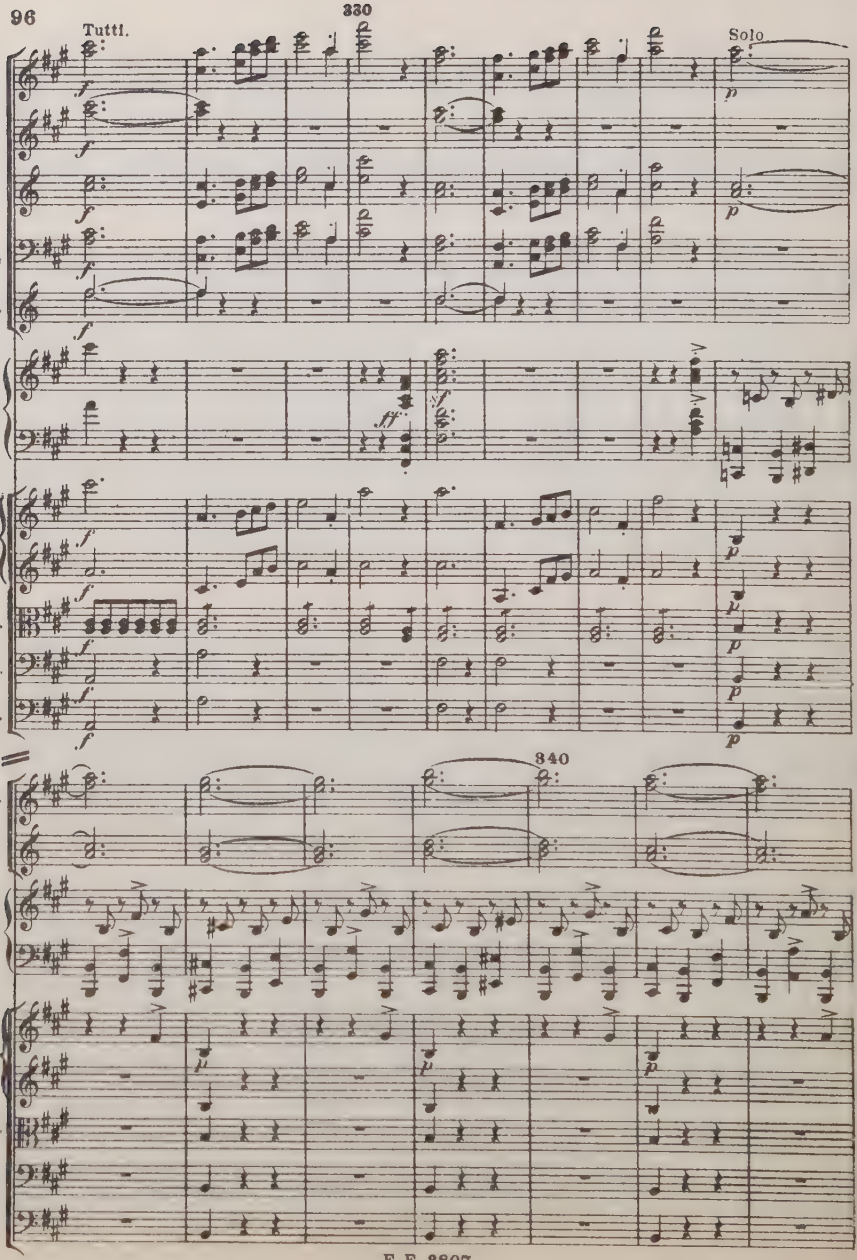

270
Pft.
Vl.
Vla.
Vc.
Cb.
8
Ped.
Ped.
Pft.
Vl.
Vla.
Vc.
Cb.

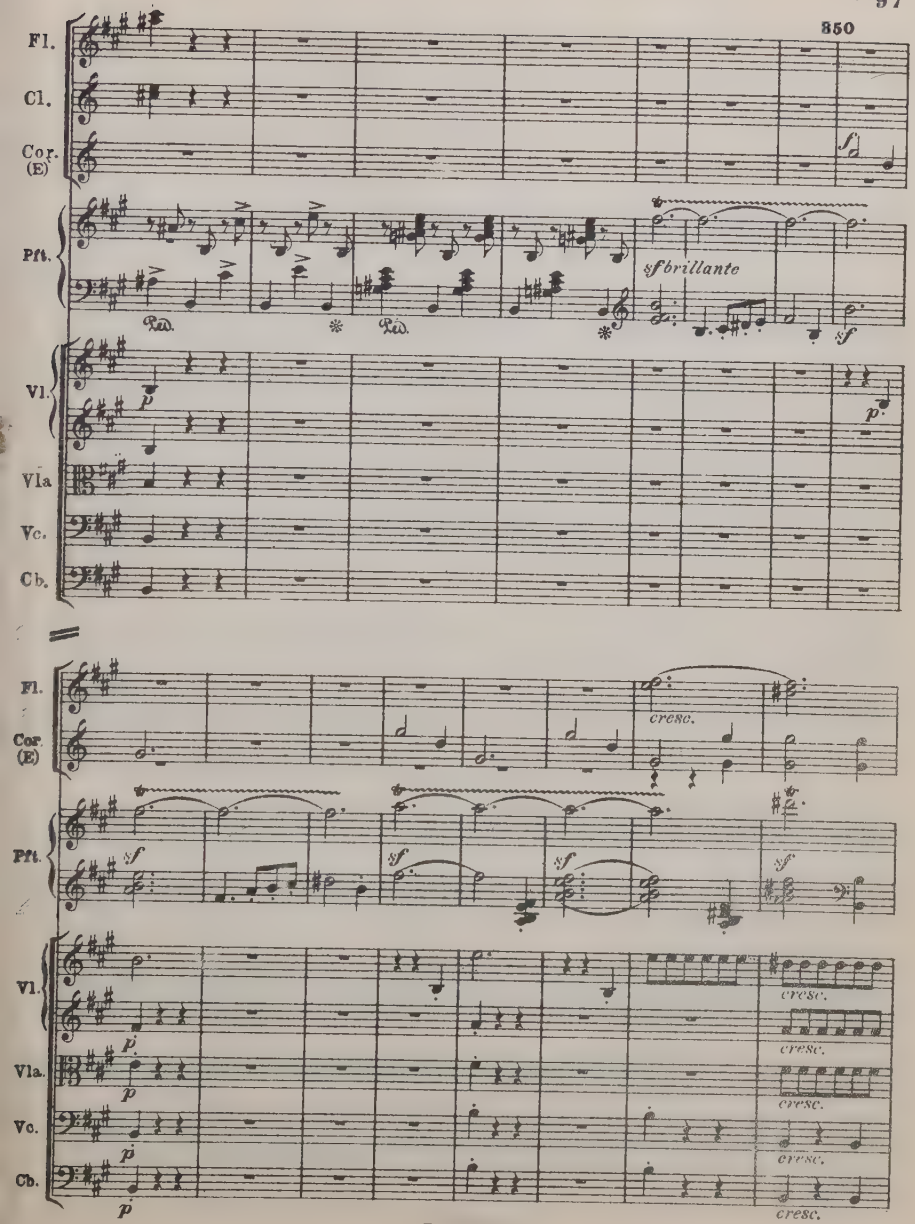

280
Pft.
Vl.
Vla.
Vc.
Cb.
290
Pft.
f
Vl.
Vla.
Vc.
Cb.

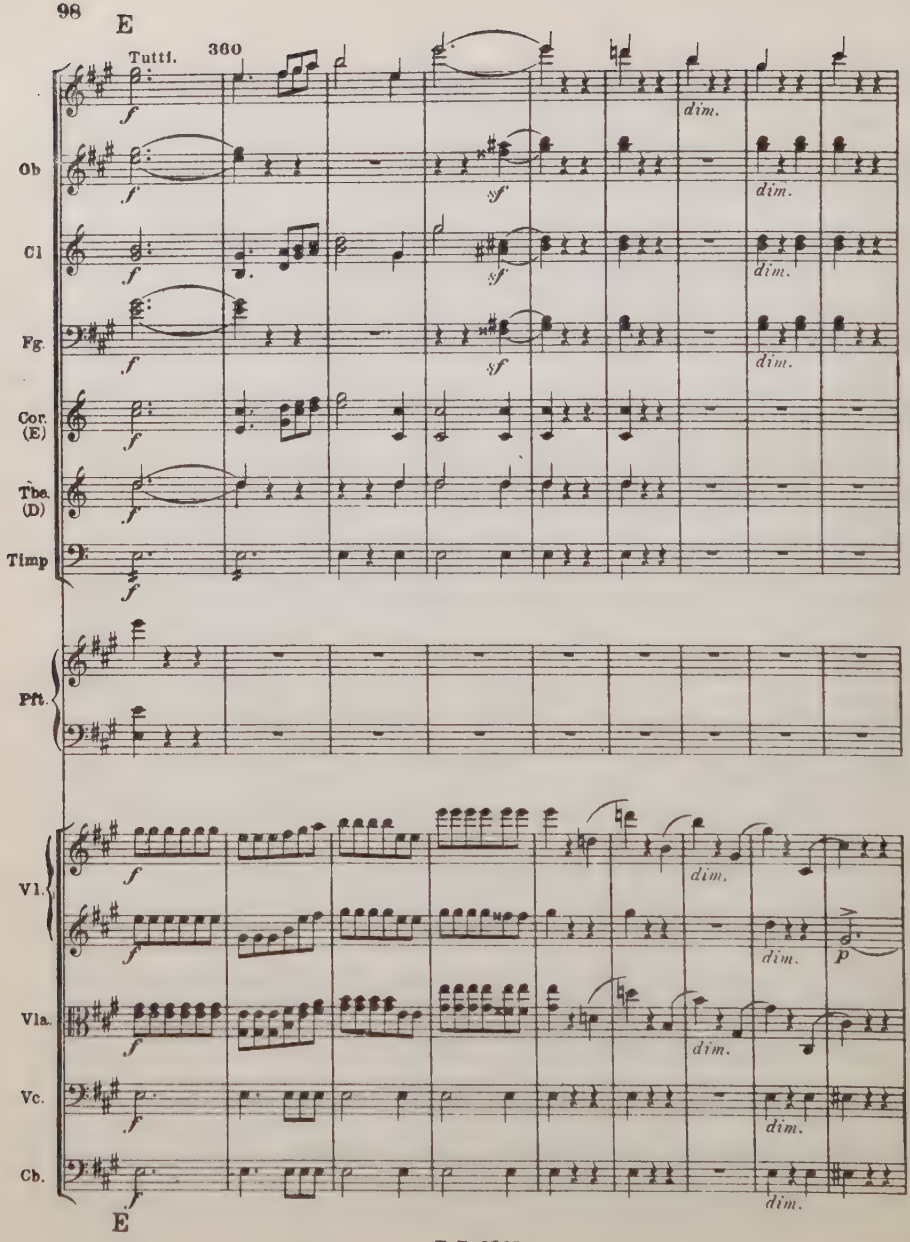

Pft.
Vl.
Vla.
Vc.
Cb.
cresc.
cresc.
cresc
cresc
p
p
p
p
300
8

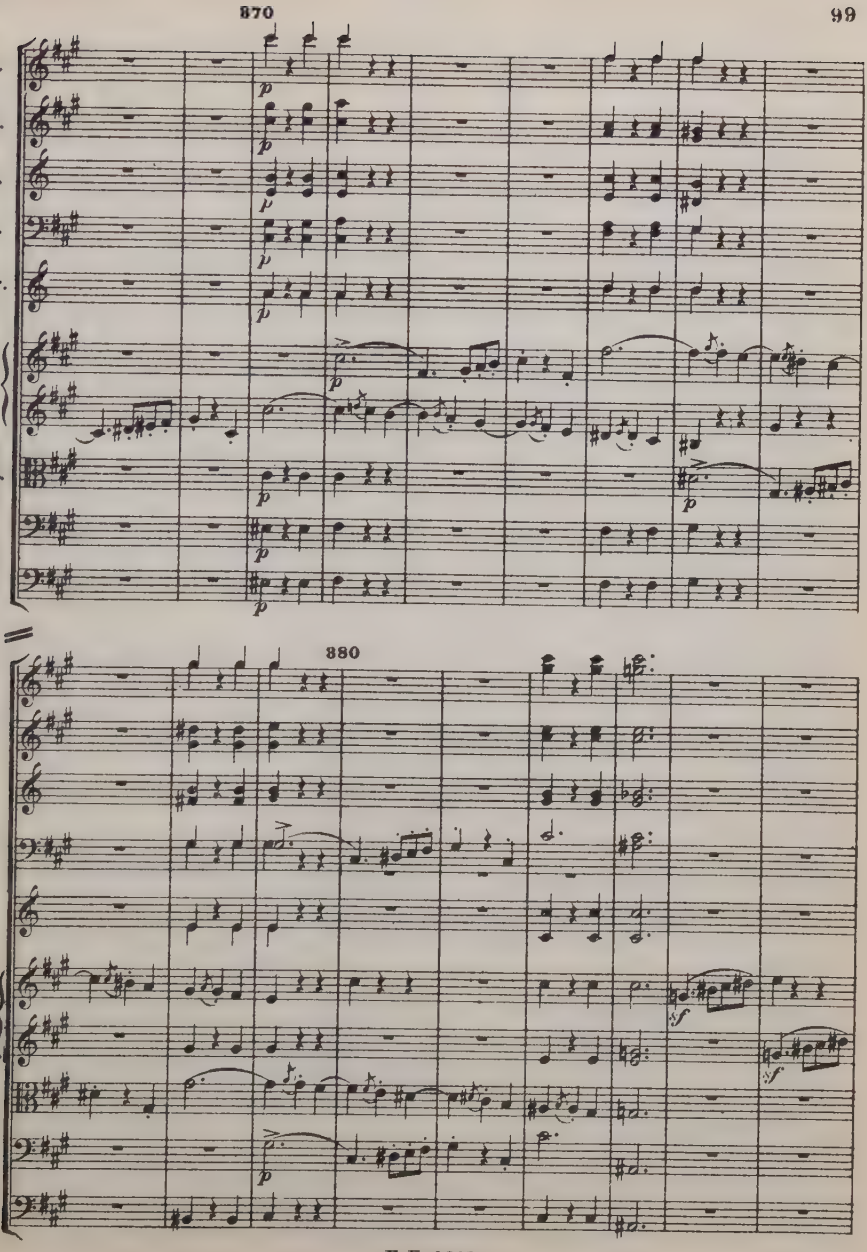

8
Pft.
f
Vl.
Vla.
Vc.
Cb.
310
Pft.
Vl.
Vla.
Vc.
Cb.

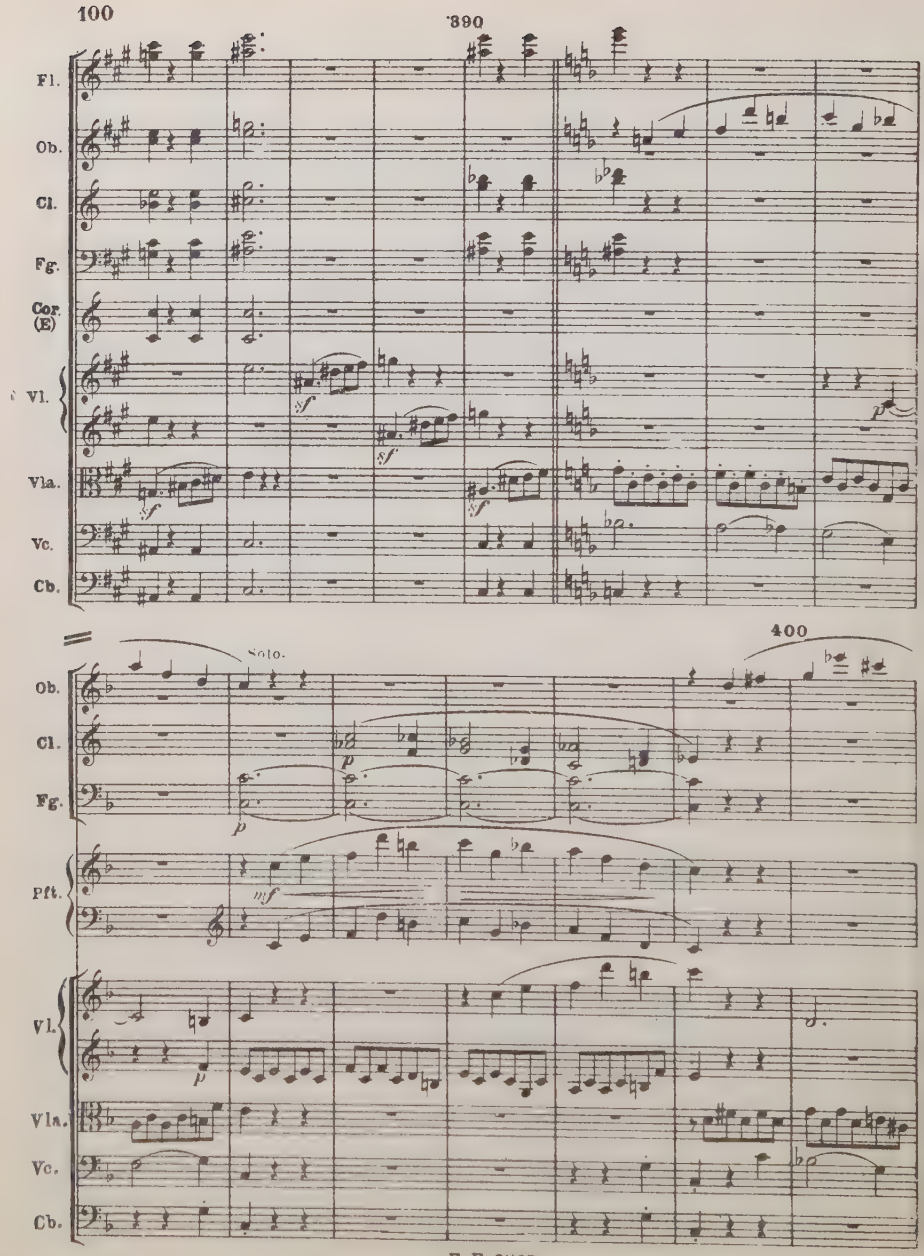

320
Pft.
sf
Vl.
Vla.
Vc.
Cb.
ten.
cresc.
p
Cor. (E)
p cresc.
sf
cresc.
f
div.

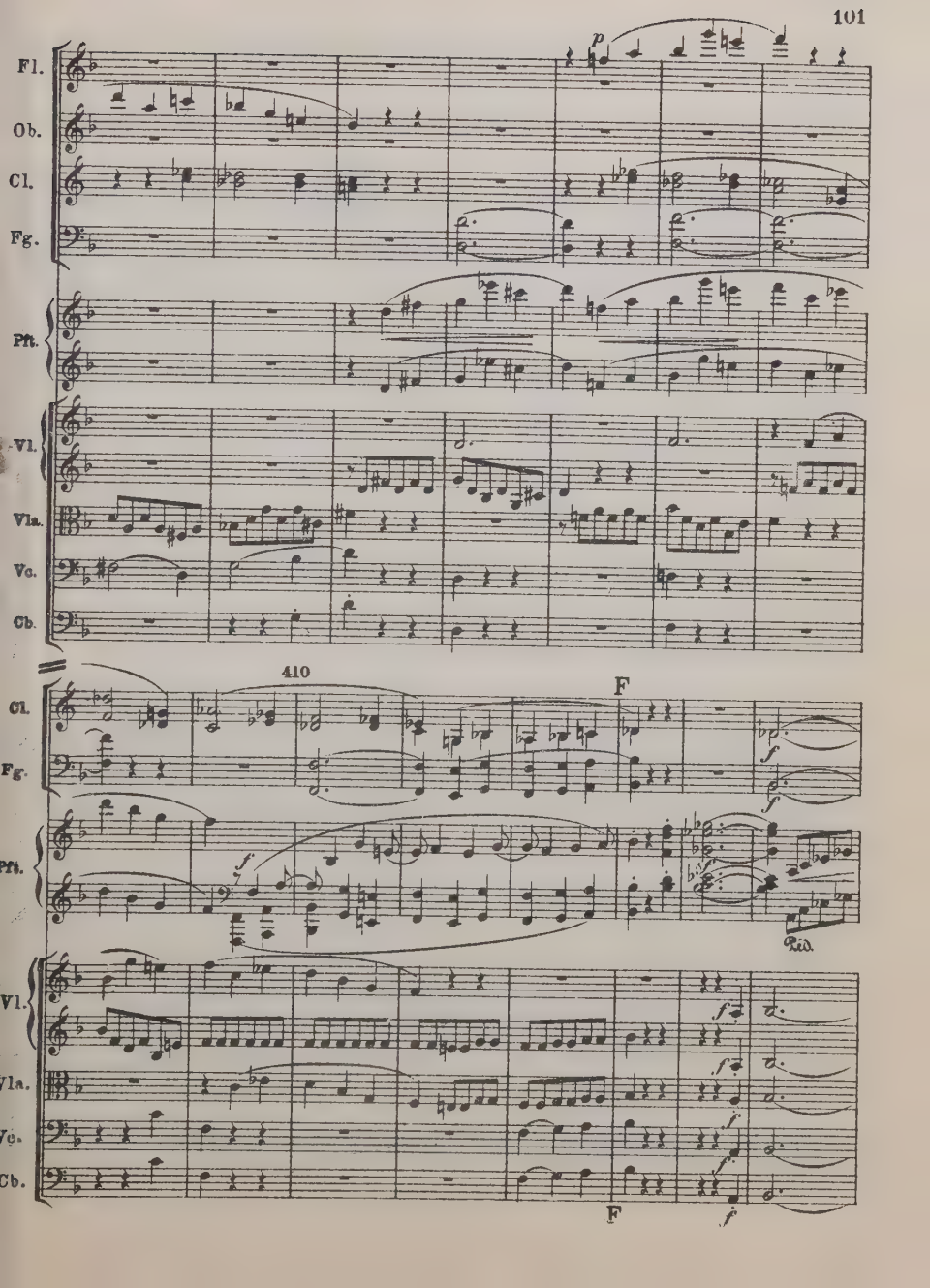

330
Tutti.
Solo
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Pft.
Vl.
Vla.
Vc.
Cb.
340
Fl.
Cl.
Pft.
Vl.
Vla.
Vc.
Cb.

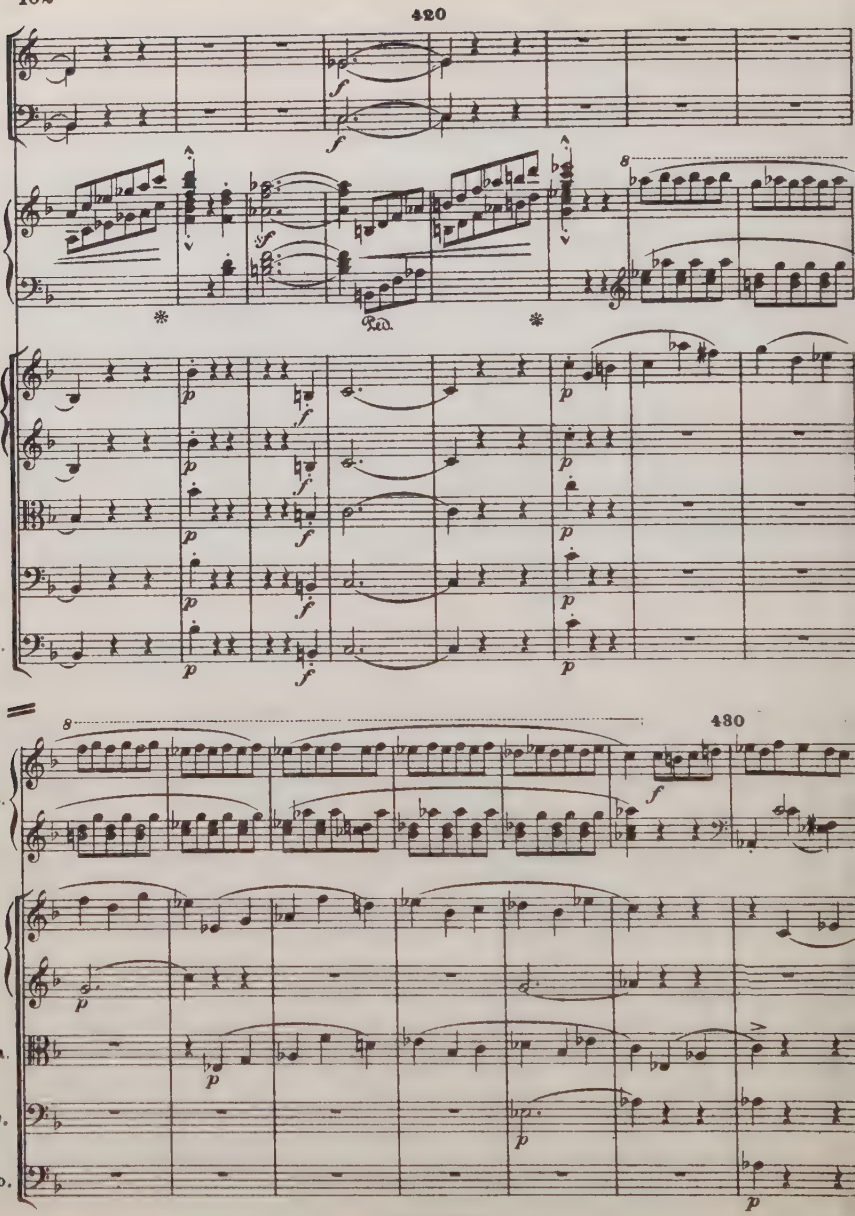

850
Fl.
Cl.
Cor. (E)
Pft.
Vl.
Vla
Vc.
Cb.
sfbrillante
cresc.
sf
p

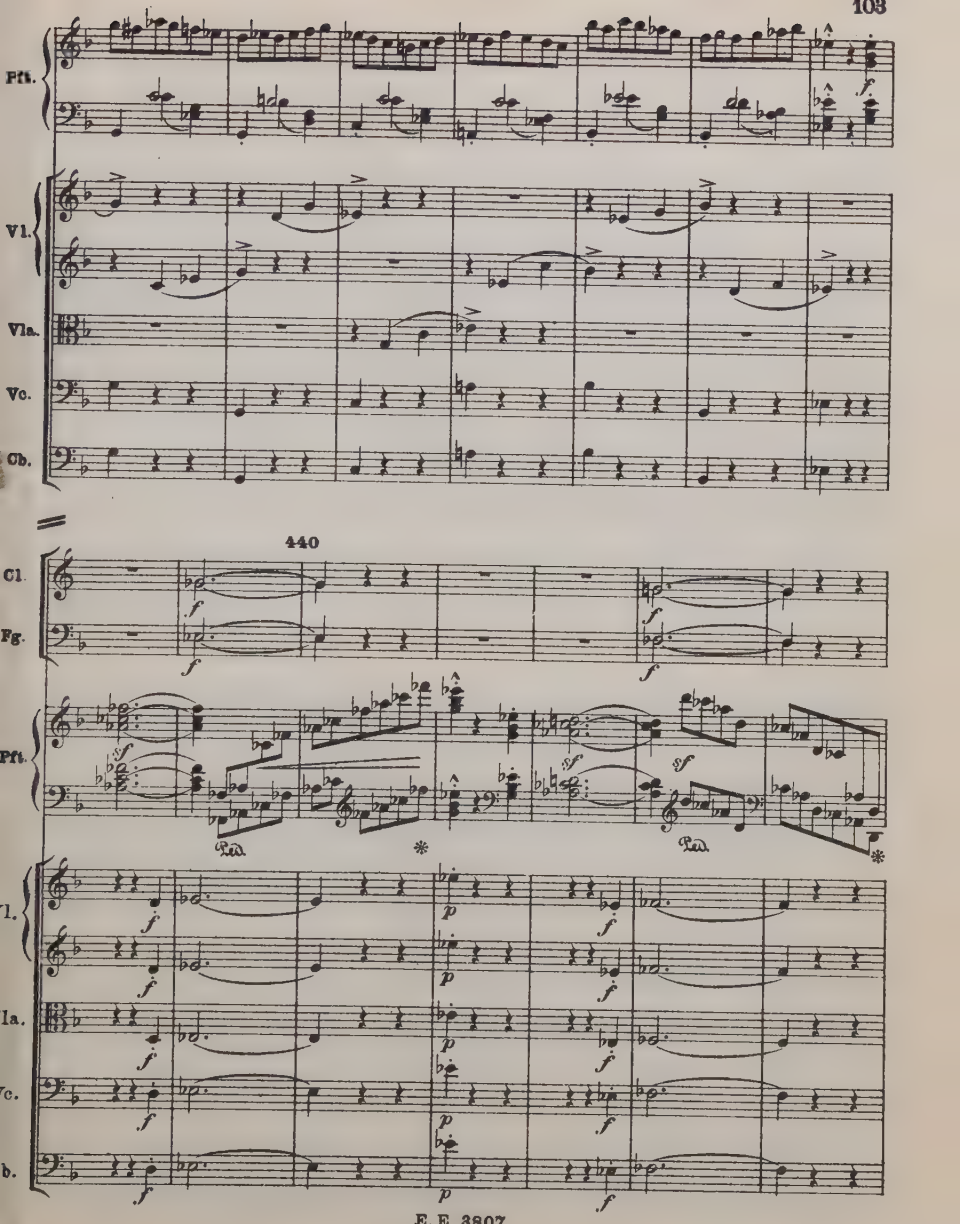

E
Tutti.
360
Ob
Cl
Fg.
Cor. (E)
Tbe. (D)
Timp
Pft.
Vl.
Vla.
Vc.
Cb.
f
sf
dim.
p
E

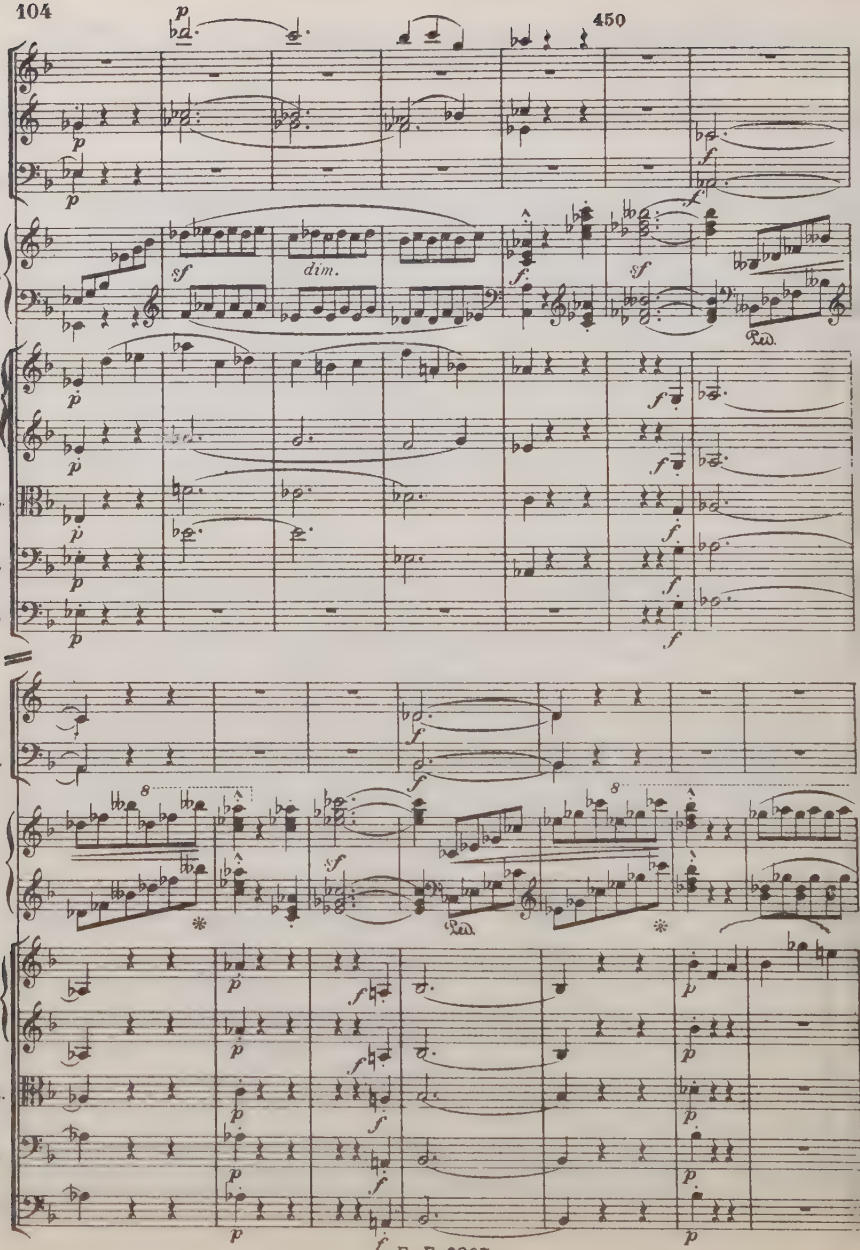

870
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Vl.
Vla.
Vc.
Cb.
p
880
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Vl.
Vla.
Vc.
Cb.
sf
sf
p

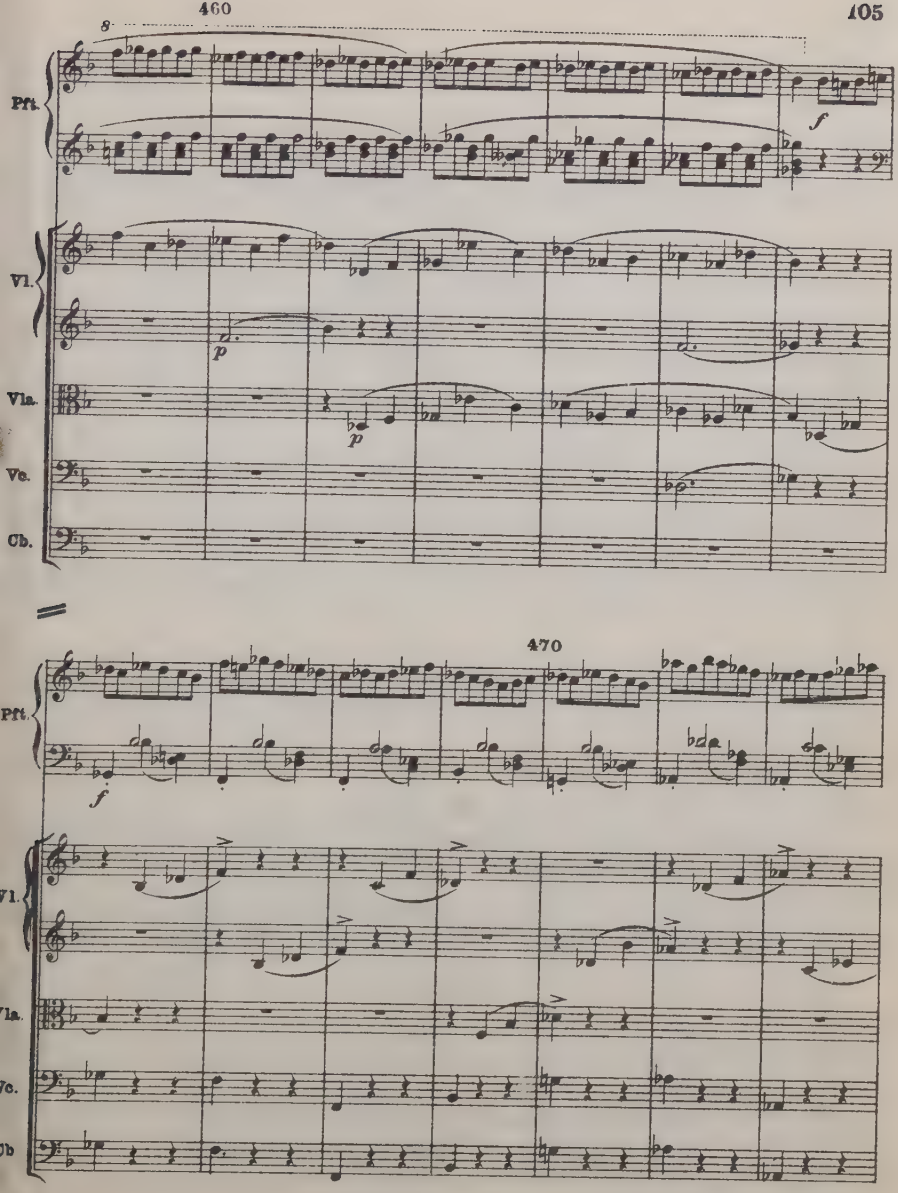

100
390
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Vl.
Vla.
Vc.
Cb.
sf
sf
sf
p
400
Solo.
Ob.
Cl.
Fg.
Pft.
Vl.
Vla.
Vc.
Cb.
p
p
mf
p

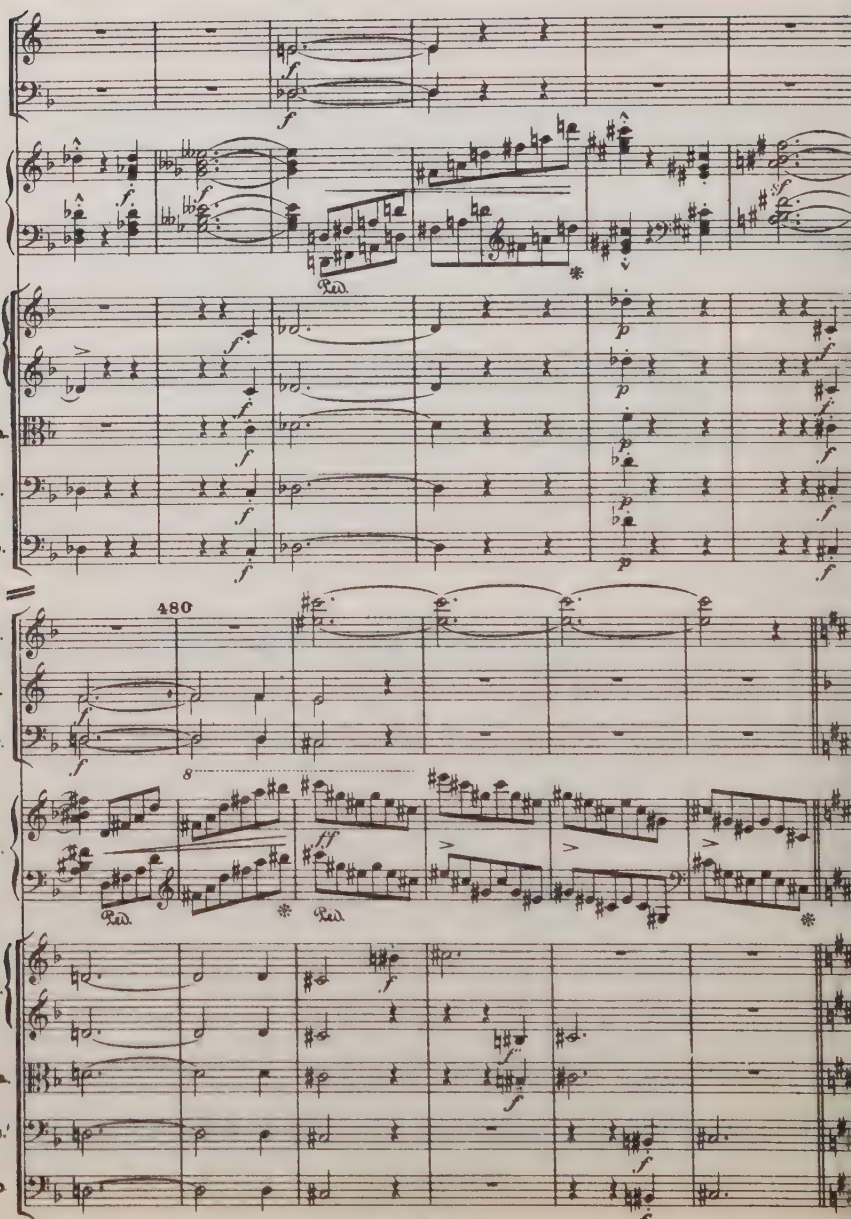

Fl.
Ob.
Cl.
Fg.
Pft.
Vl.
Vla.
Vc.
Cb.
p
410
F
f
Cl.
Fg.
Pft.
Vl.
Vla.
Vc.
Cb.
F
f

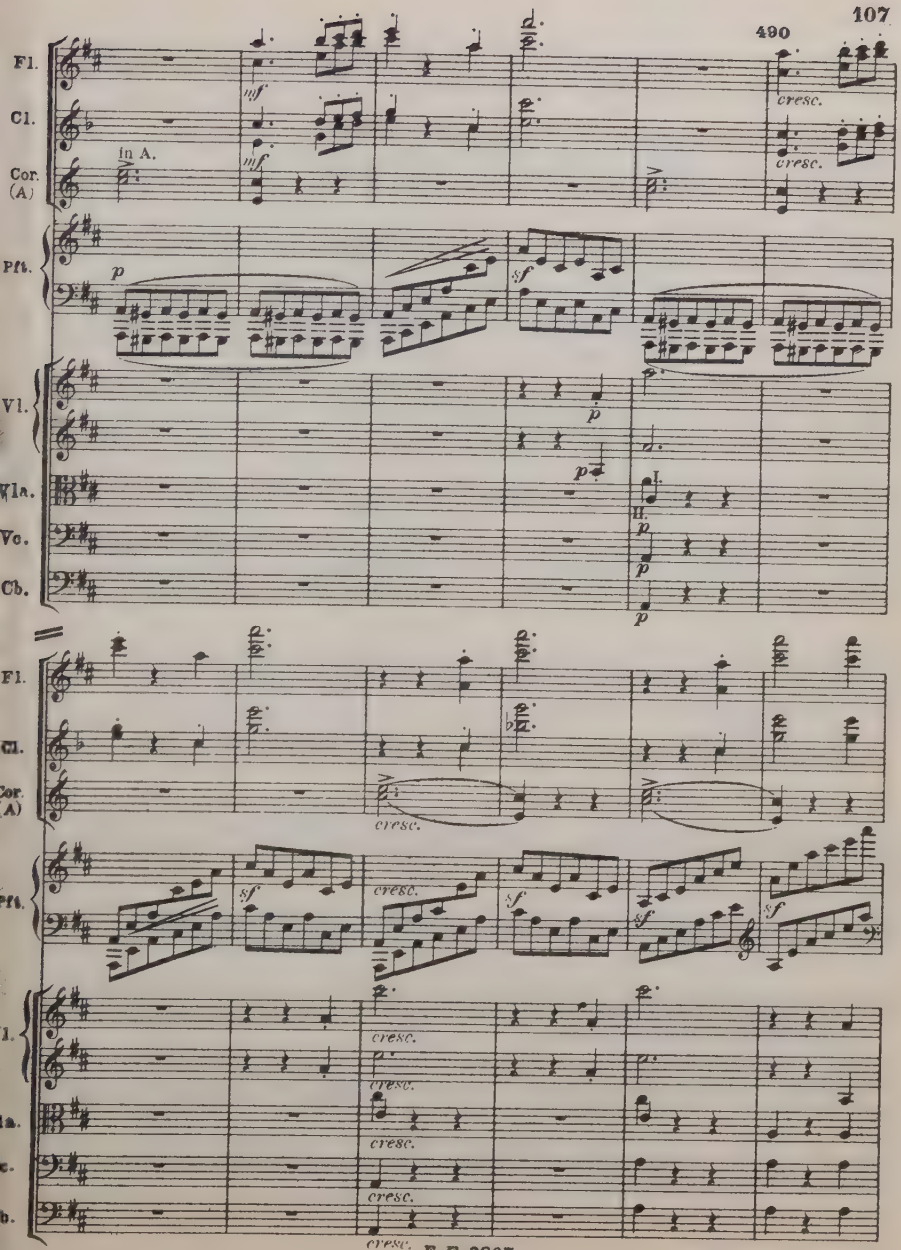

420
Cl.
Fg.
Pft.
Vl.
Vla.
Vc.
Cb.
430
Pft.
Vl.
Vla.
Vc.
Cb.

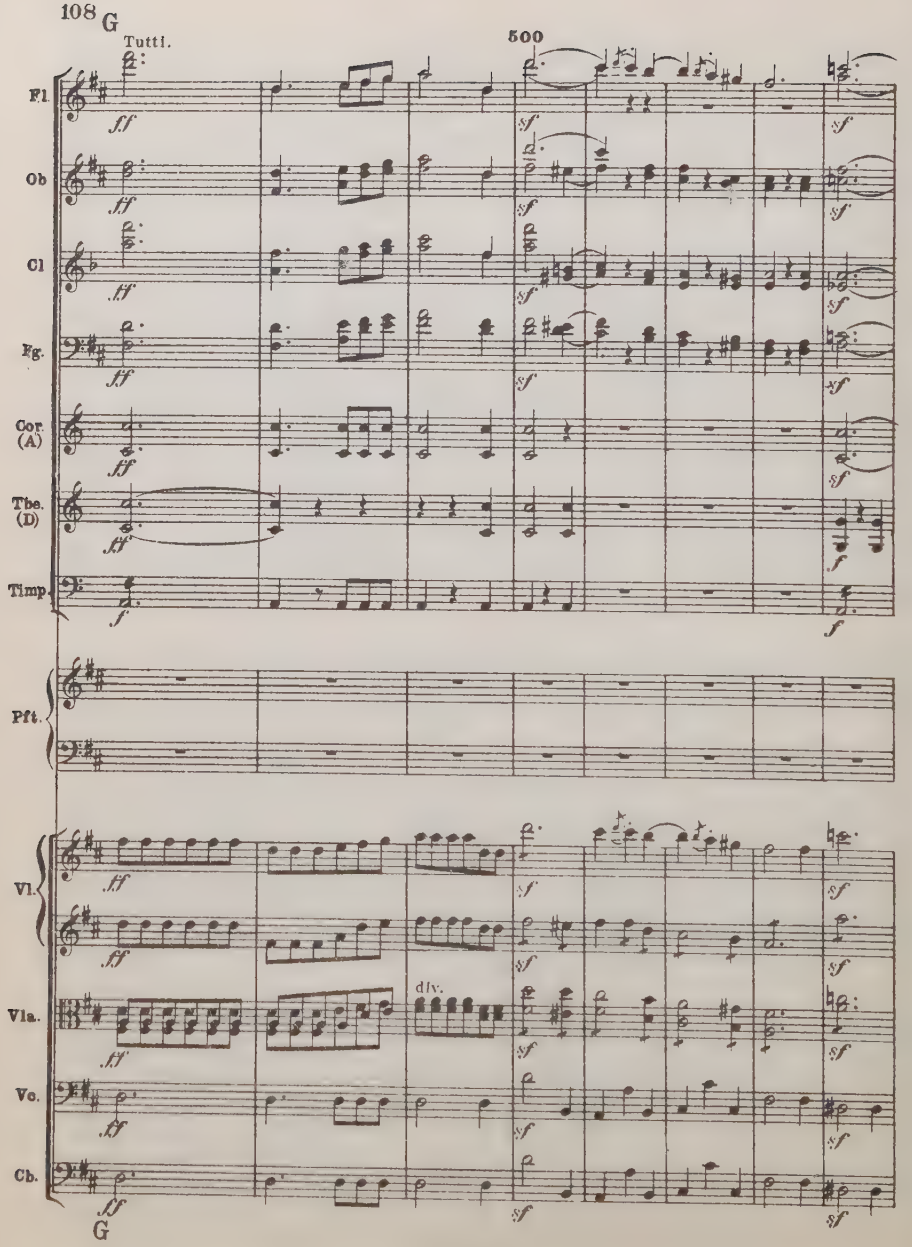

Pft.
Vl.
Vla.
Vc.
Cb.
440
Cl.
Fg.
Pft.
Ped.
Ped.
Vl.
Vla.
Vc.
Cb.


450
Fl.
Cl
Fg
Pft
dim.
Ped.
Vl.
Vla.
Vc.
Cb.
Cl.
Fg.
Pft
Ped.
Vl.
Vla.
Vc.
Cb.


8
Pft.
f
Vl.
p
Vla.
p
Vc.
Cb.
470
Pft.
f
Vl.
Vla.
Vc.
Cb

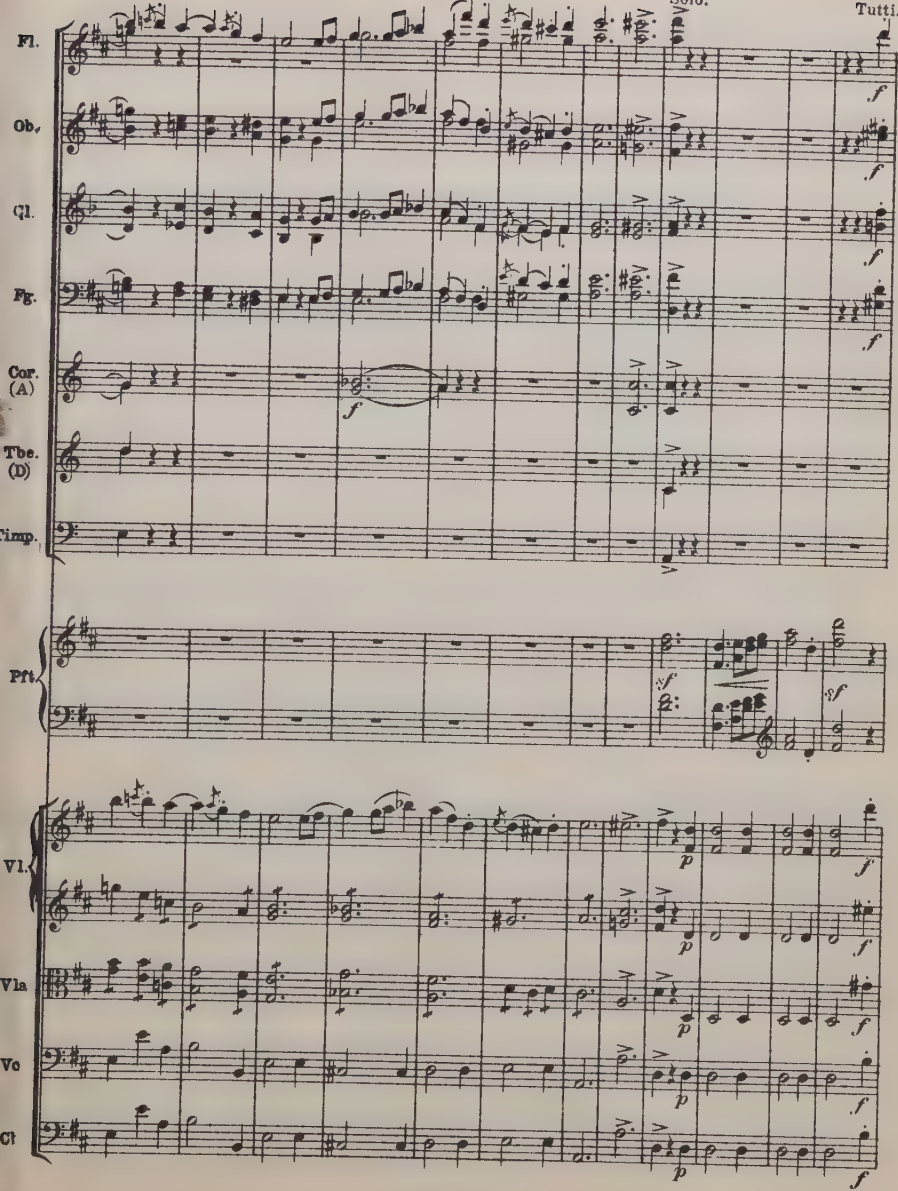

Cl.
Fg.
Pft.
Vl.
Vla.
Vc.
Cb.
480
Fl.
Cl.
Fg.
Pft.
Vl.
Vla.
Vc.
Cb.

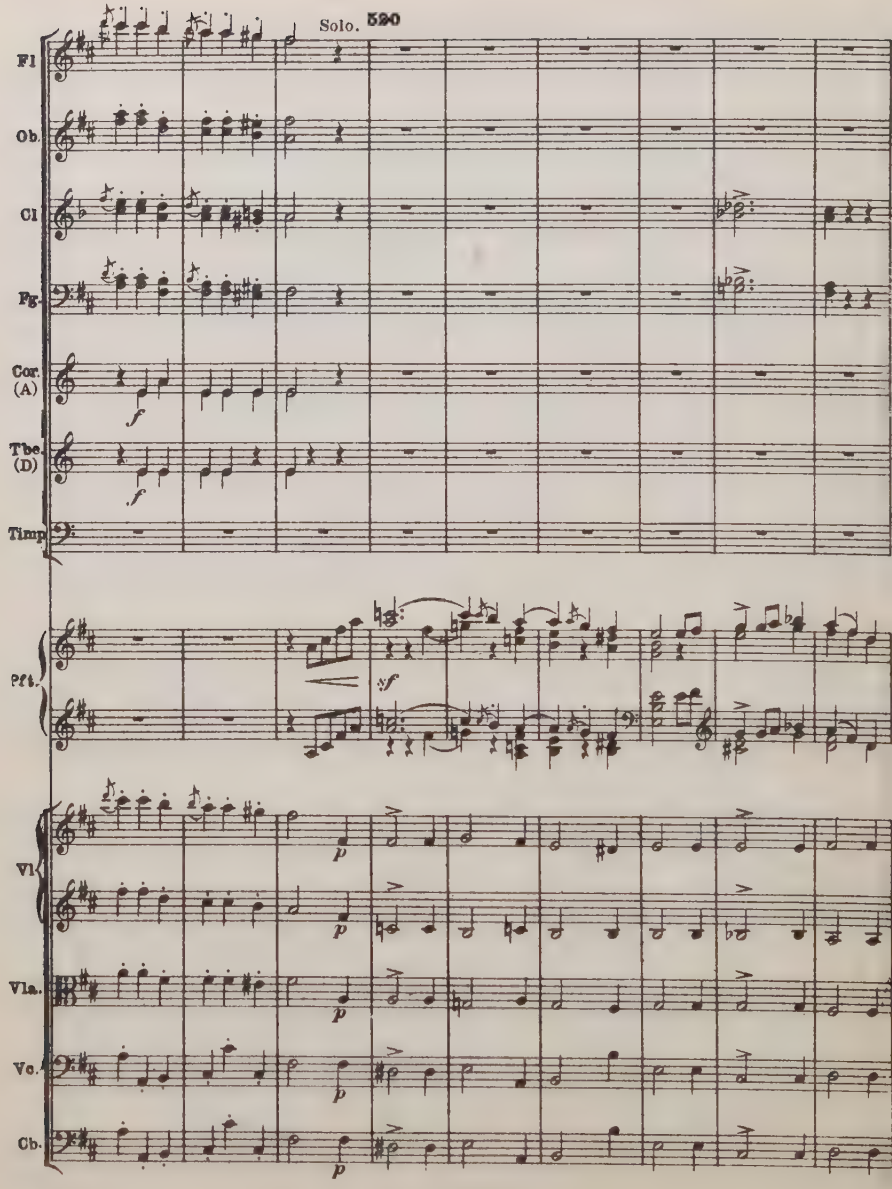

490
Fl.
Cl.
Cor. (A)
in A.
mf
mf
cresc.
cresc.
Pft.
p
sf
Vl.
Vla.
Vc.
Cb.
p
p
I.
II.
p
p
p
Fl.
Cl.
Cor. (A)
cresc.
Pft.
sf
cresc.
sf
sf
sf
cresc.
cresc.
cresc.
cresc.
cresc.

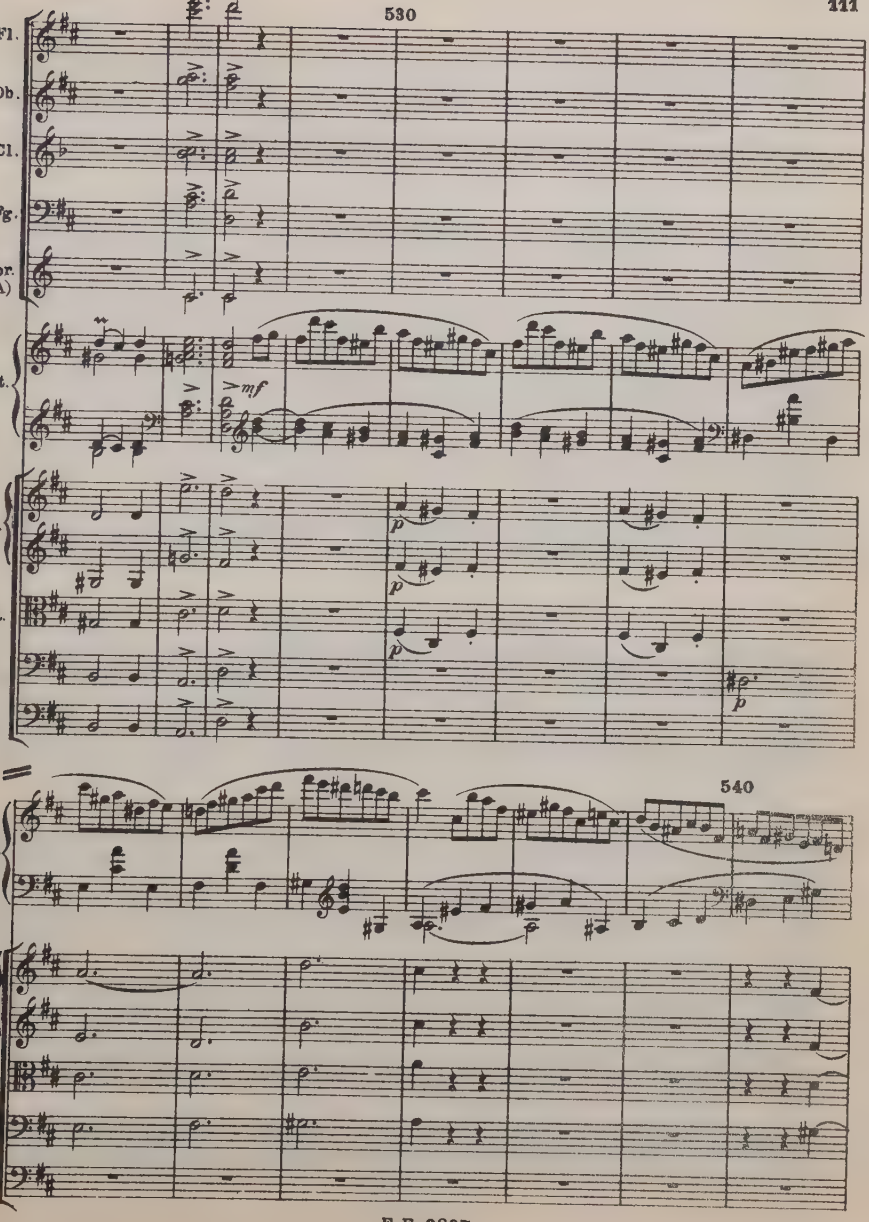

G
Tutti.
500
Fl.
Ob
Cl
Fg.
Cor. (A)
Tbe. (D)
Timp.
Pft.
Vl.
Vla.
div.
Vc.
Cb.
G

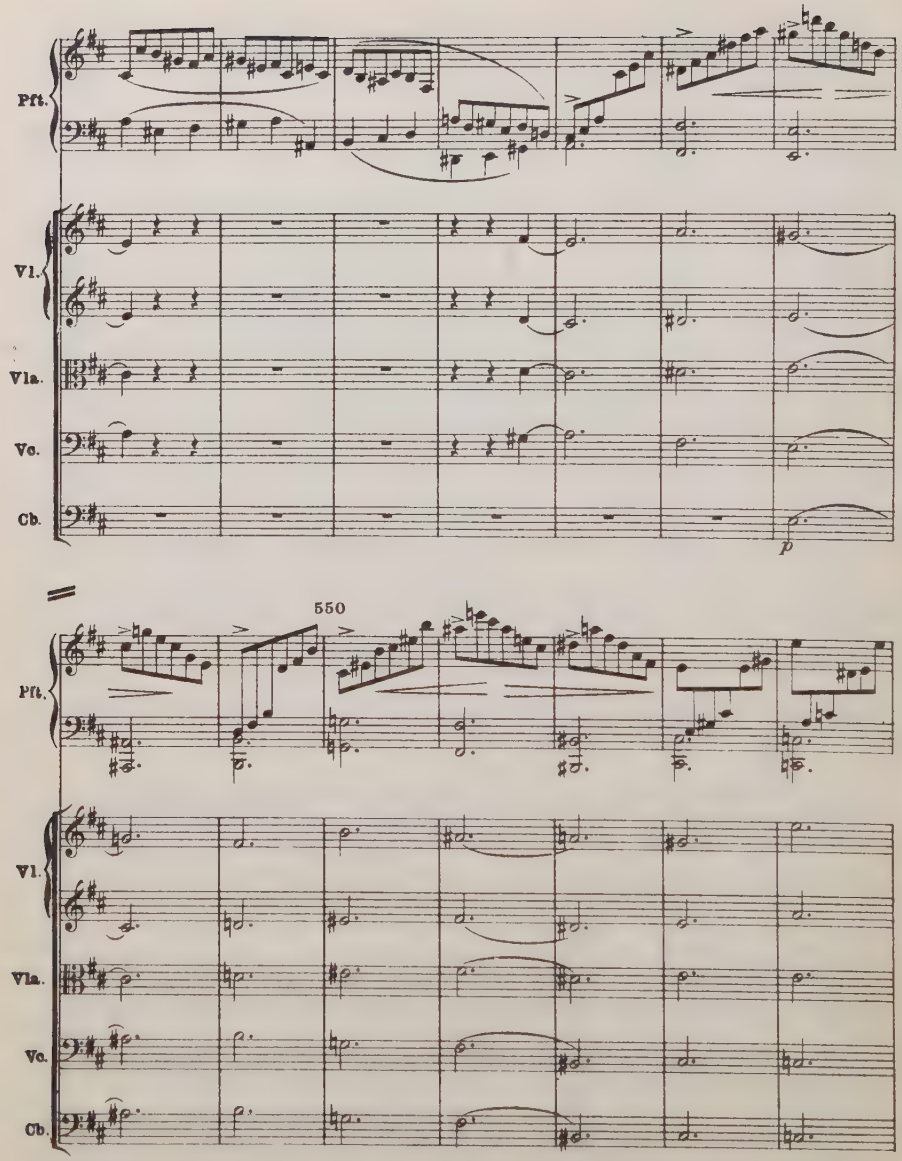
Solo.

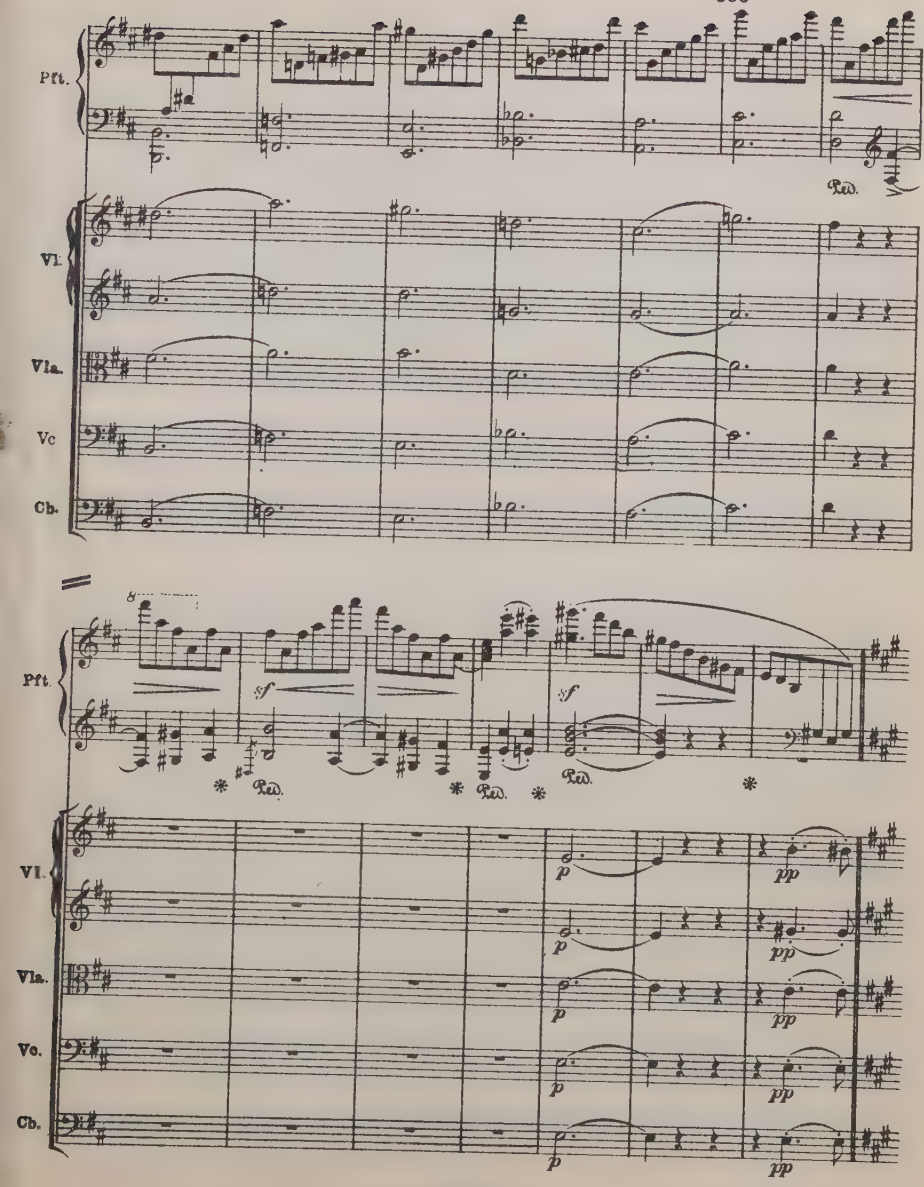
Tutti.

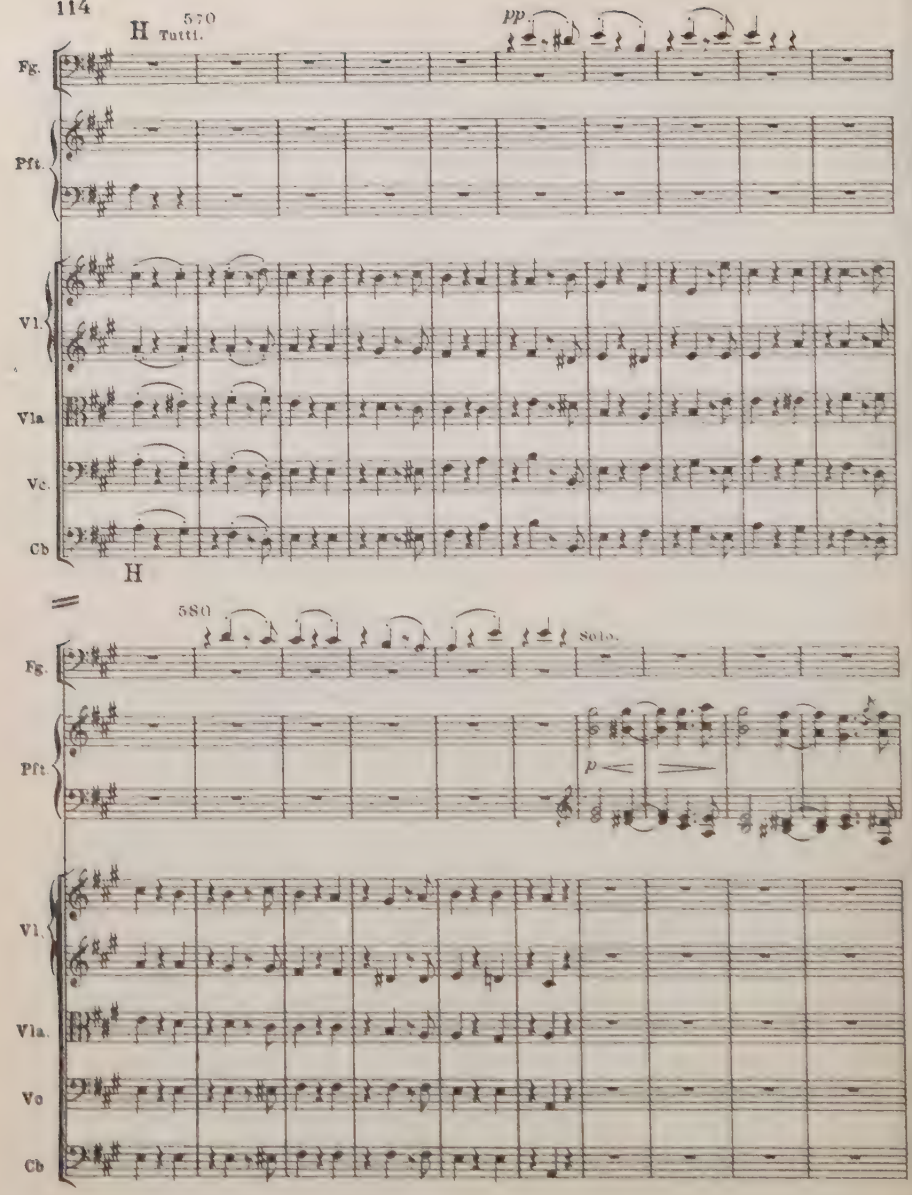


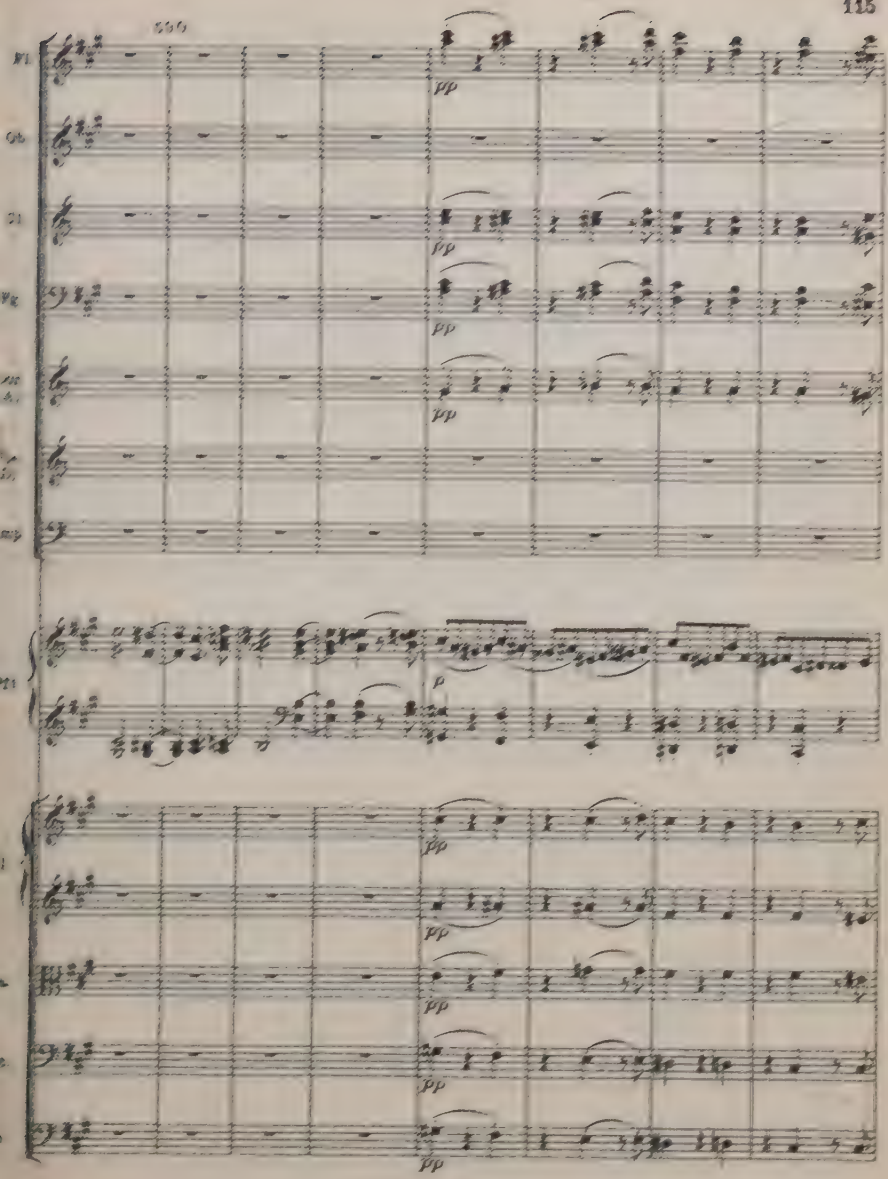

Solo. 520
Fl.
Ob.
Cl.
Fg.
Cor. (A)
Tbe. (D)
Timp.
Pft.
Vl.
Vla.
Vc.
Cb.

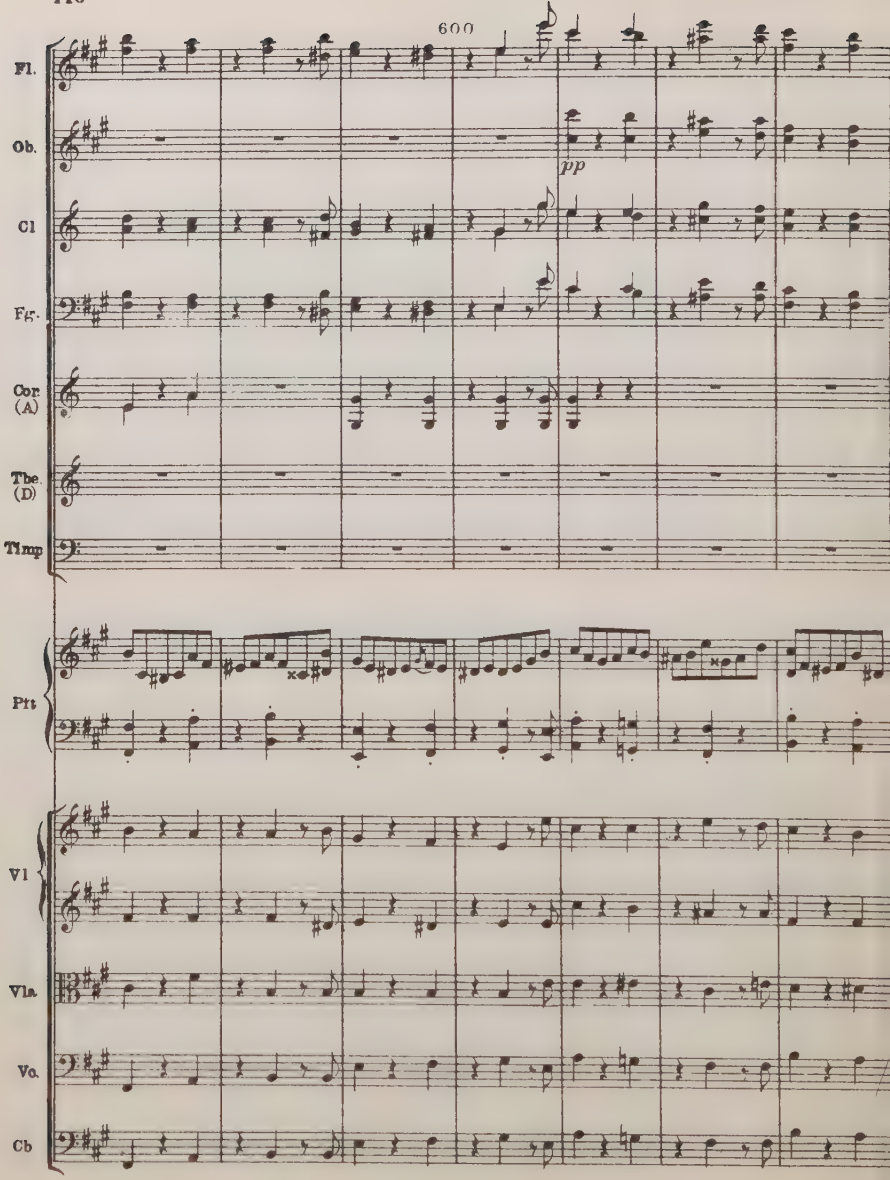

530
Fl.
Ob.
Cl.
Fg.
Cor. (A)
Pft.
mf
Vl.
Vla.
Vc.
Cb.
p
540
Pft.
Vl.
Vla.
Vc.
Cb.

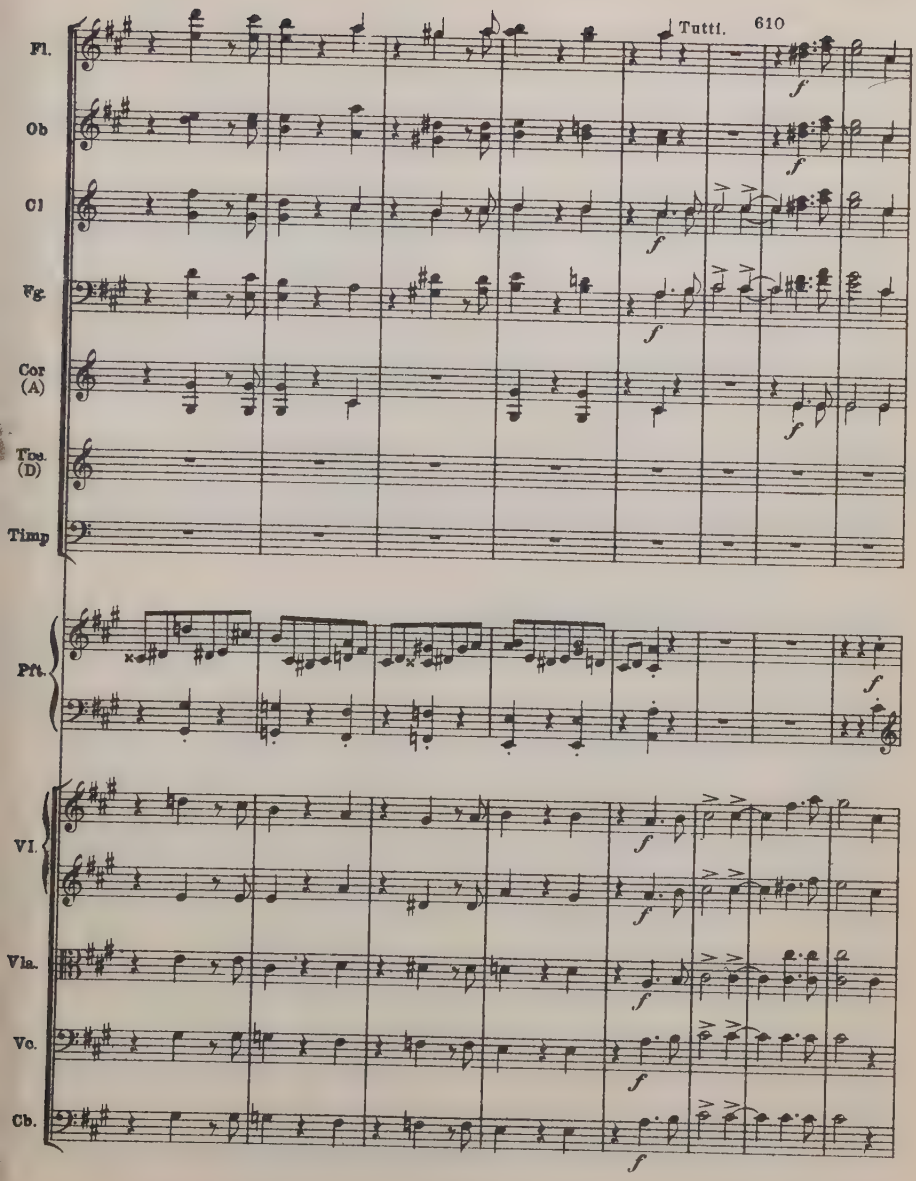

Pft.
Vl.
Vla.
Vc.
Cb.
p
550
Pft.
Vl.
Vla.
Vc.
Cb.

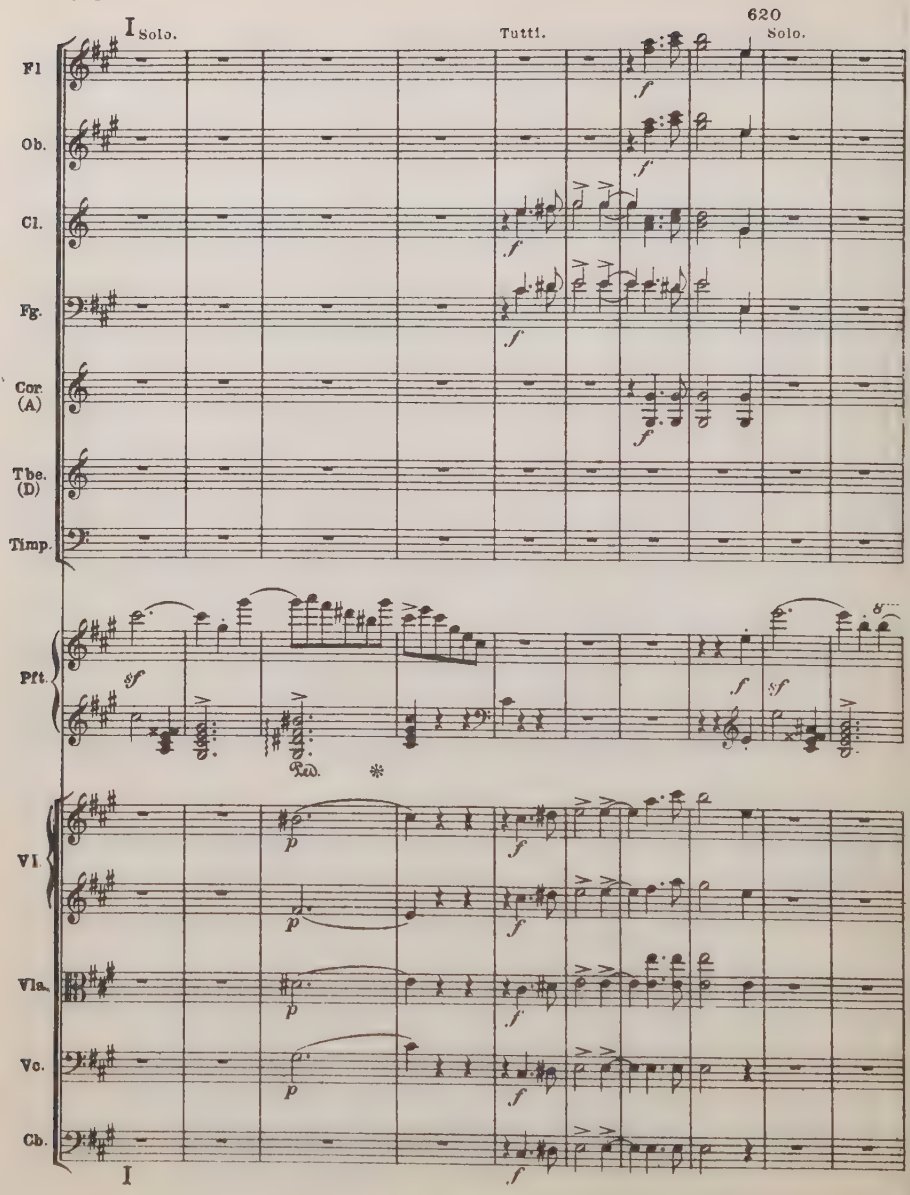

Pft.
Vl.
Vla.
Vc
Cb.
Ped.
sf
sf
Ped.
Ped.
Ped.
Pft.
Vl.
Vla.
Vc.
Cb.
p
pp
p
pp
p
pp
p
pp
p
pp

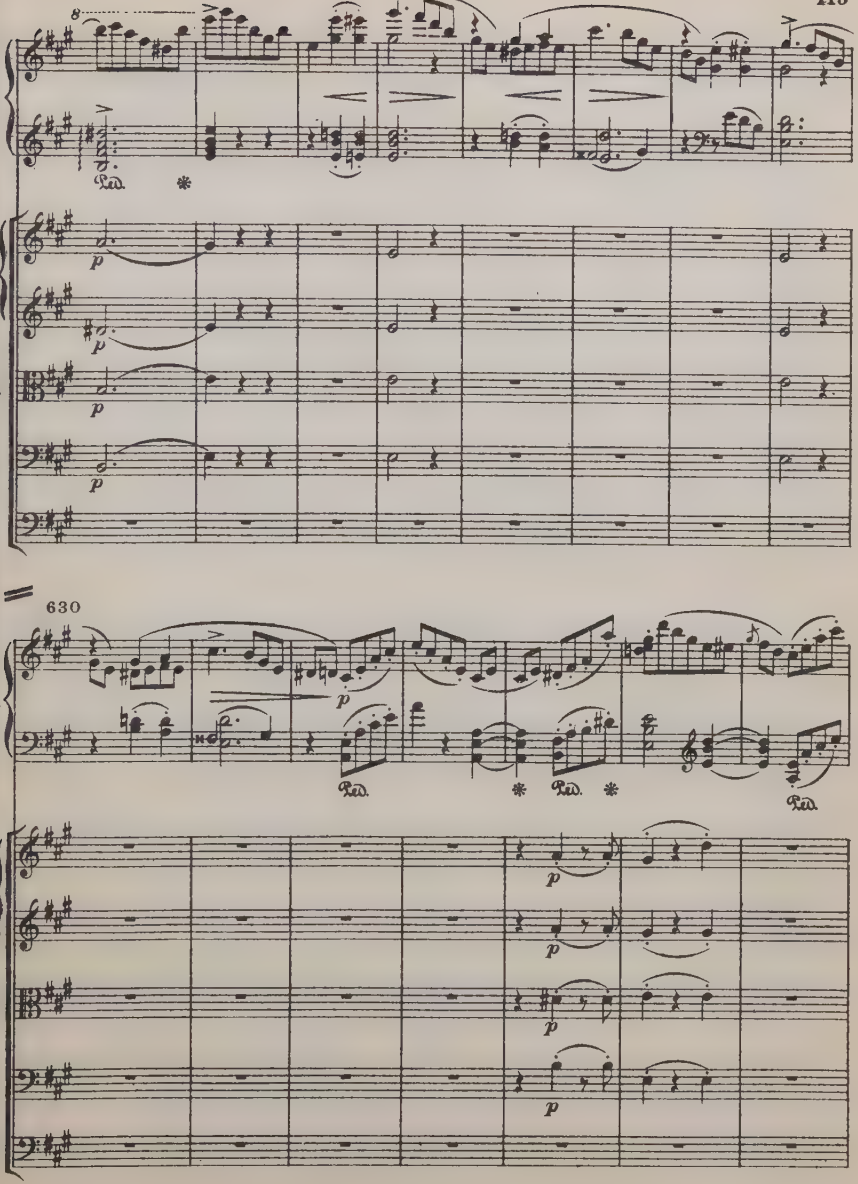

H
570
Tutti.
pp
Fg.
Pft.
Vl.
Vla
Vc.
Cb
H
580
Solo.
p
Fg.
Pft.
Vl.
Vla.
Vc
Cb

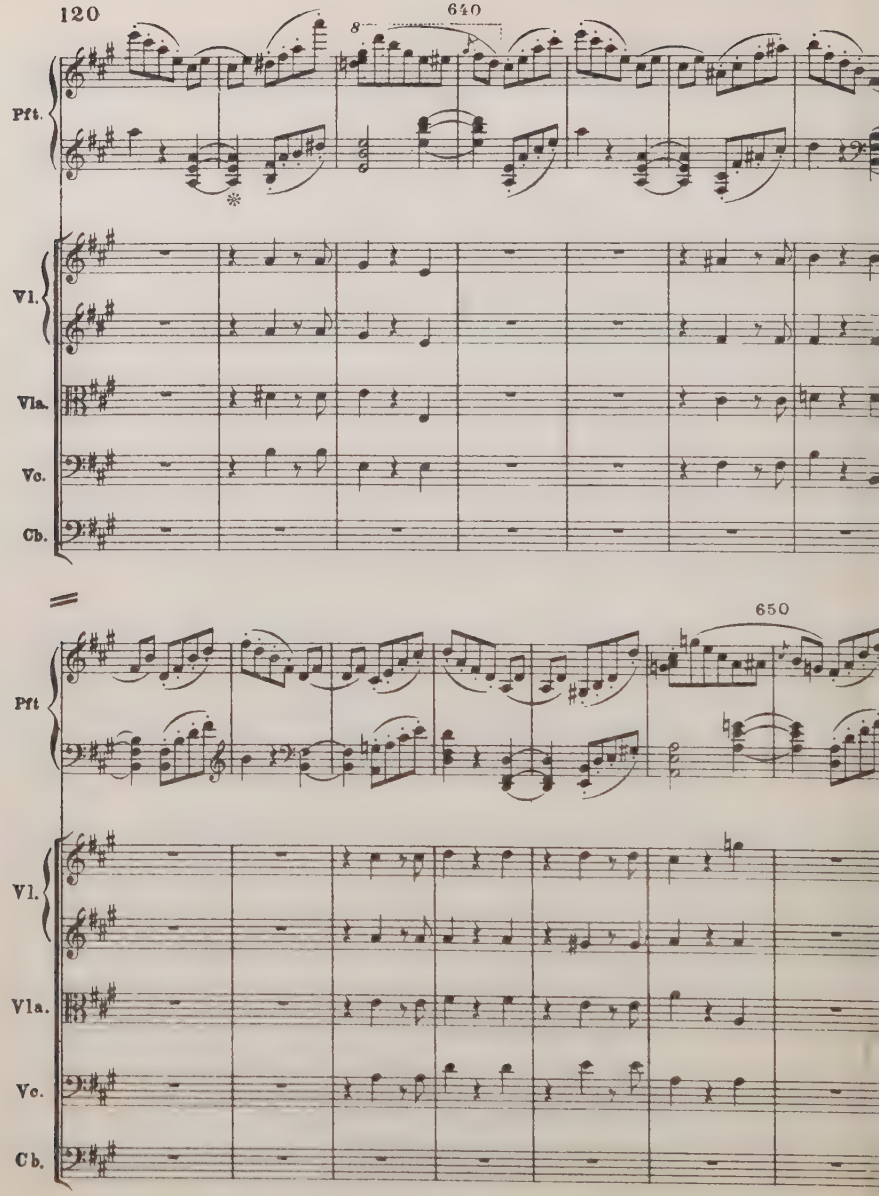

pp
p

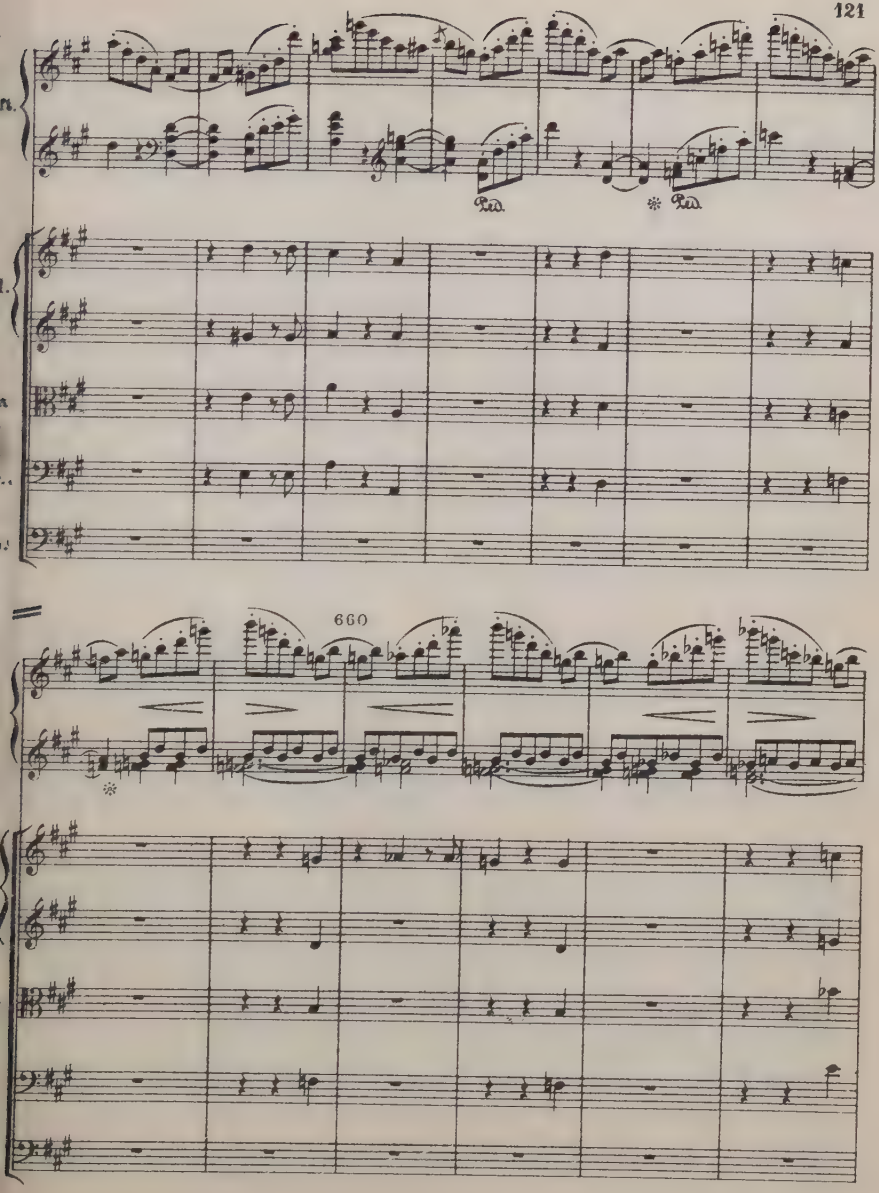

600
Fl.
Ob.
pp
Cl
Fg.
Cor. (A)
Tbe. (D)
Timp
Pft
Vl
Vla.
Vc.
Cb

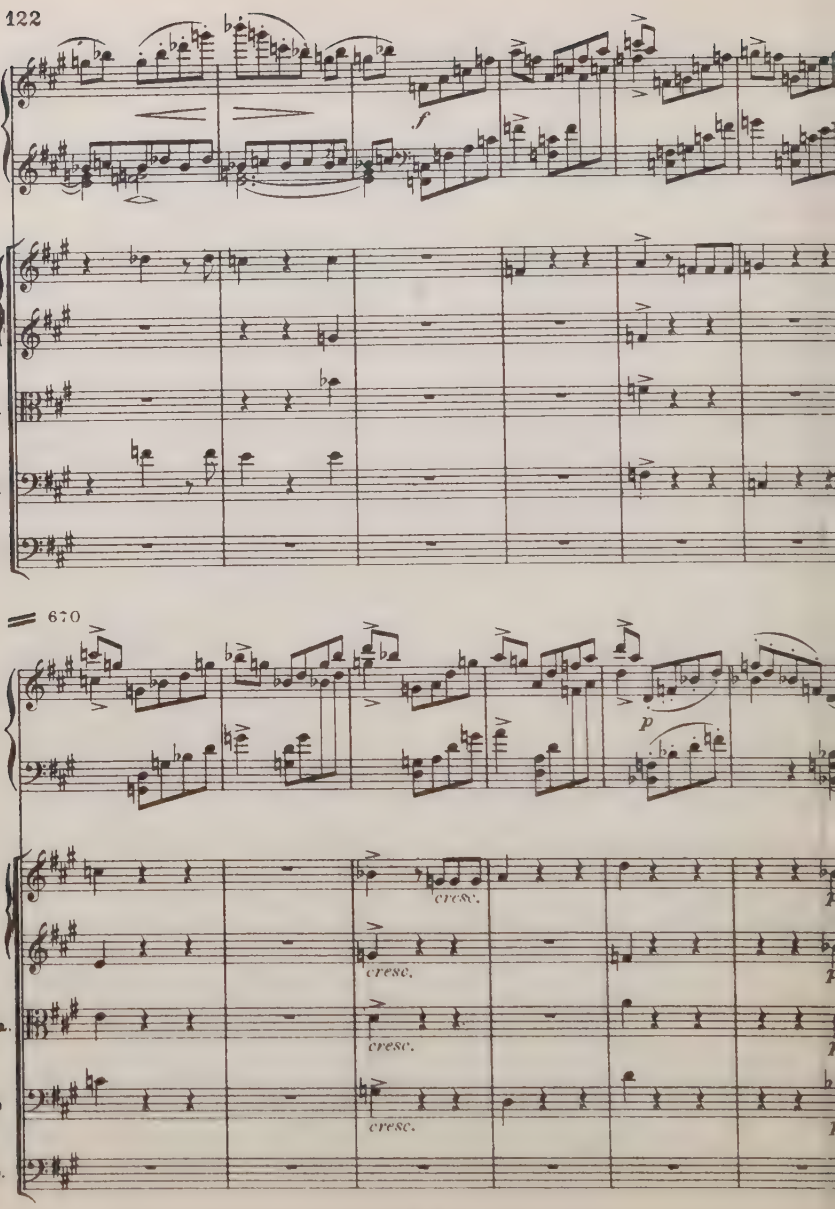

Tutti.
610
Fl.
Ob
Cl
Fg.
Cor (A)
Tbn. (D)
Timp
Pft.
VI.
Vla.
Vc.
Cb.
f

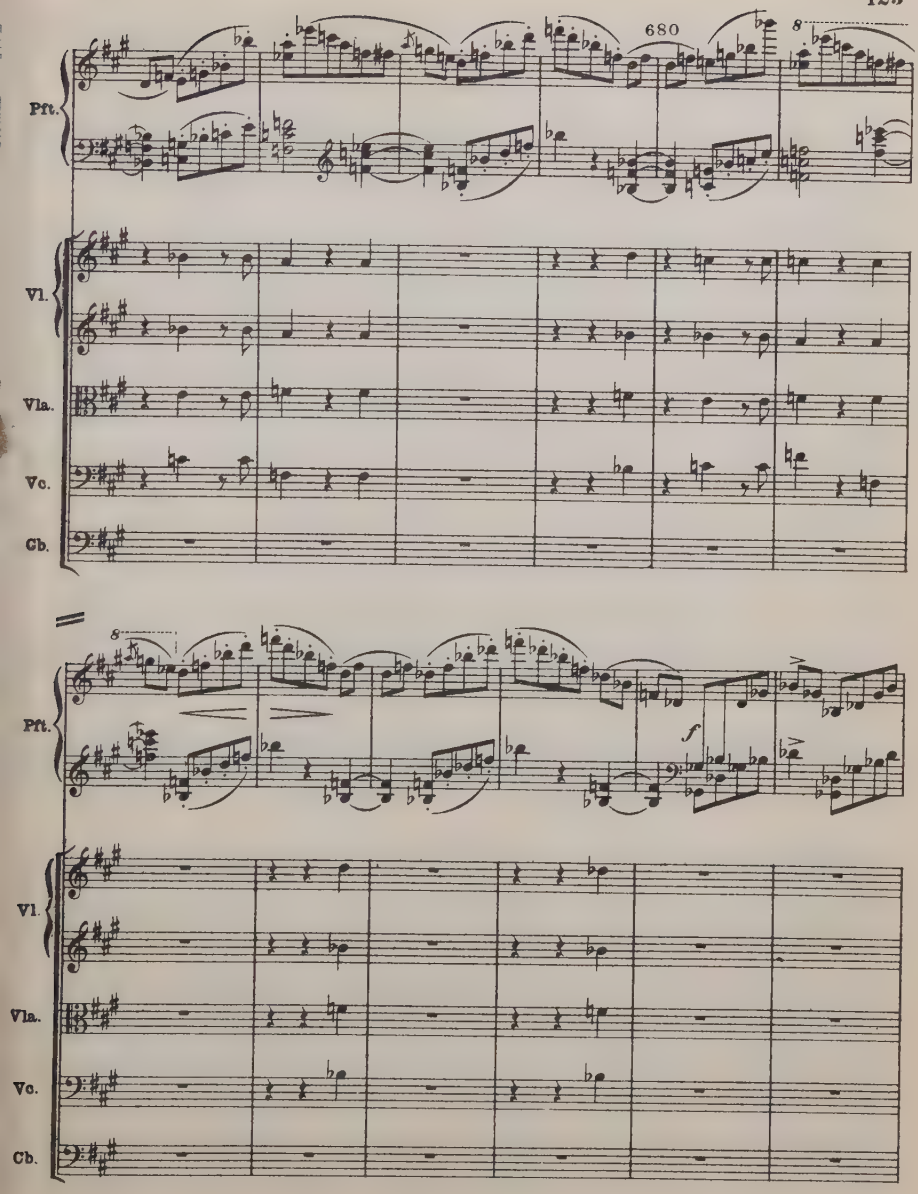

I Solo.
Tutti.
620
Solo.
Fl
Ob.
Cl.
Fg.
Cor. (A)
Tbe. (D)
Timp.
Pft.
Vl.
Vla.
Vc.
Cb.
I


8
Pft.
Ped.
Vl.
Vla.
Vc.
Cb.
p
630
Pft.
Ped.
Vl.
Vla.
Vc.
Cb.
p

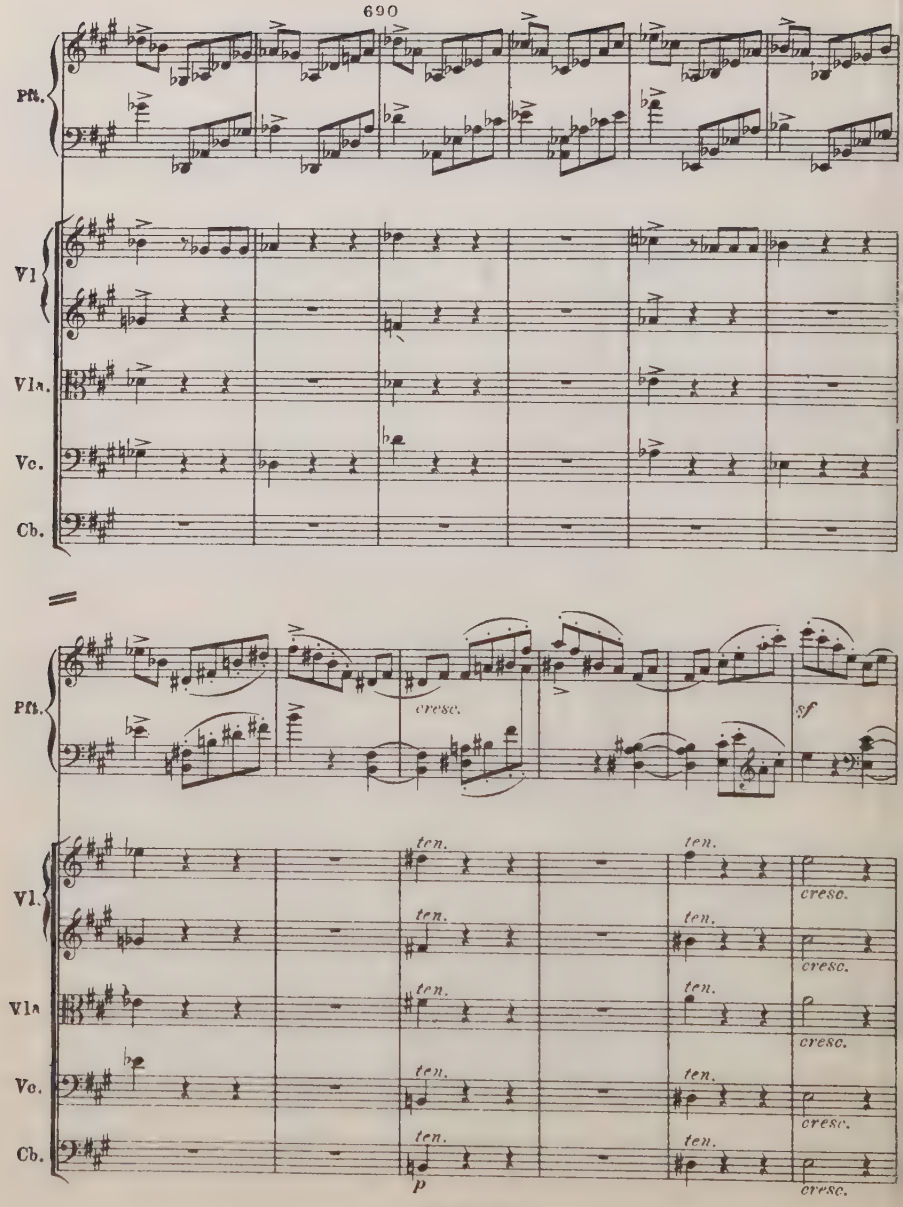

120
640
8
Pft.
Vl.
Vla.
Vc.
Cb.
650
Pft
Vl.
Vla.
Vc.
Cb.

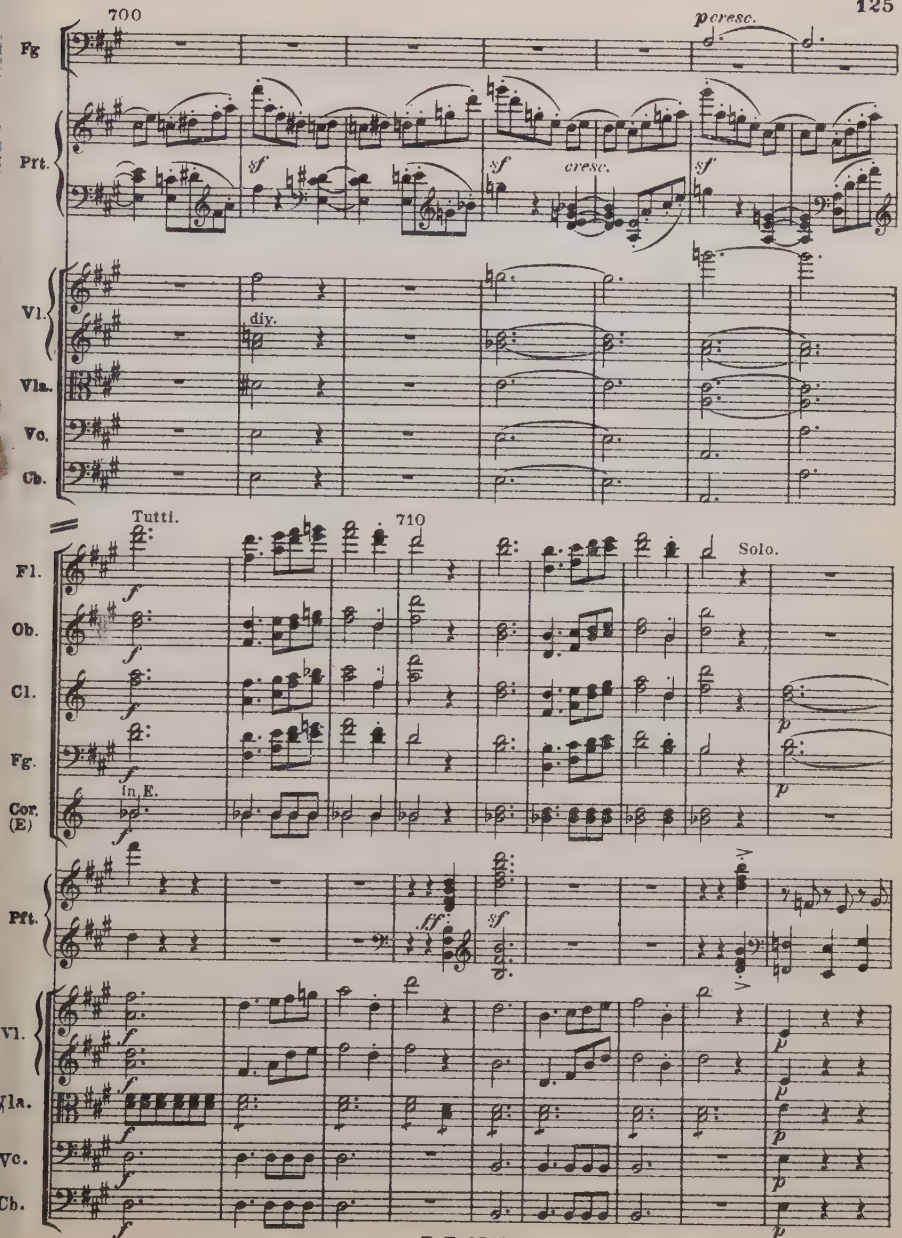

660
Ped.
Ped.


Pft.
f
Vl.
Vla.
Vc.
Cb
670
Pft
p
Vl
cresc.
Vla.
Vc
Cb.

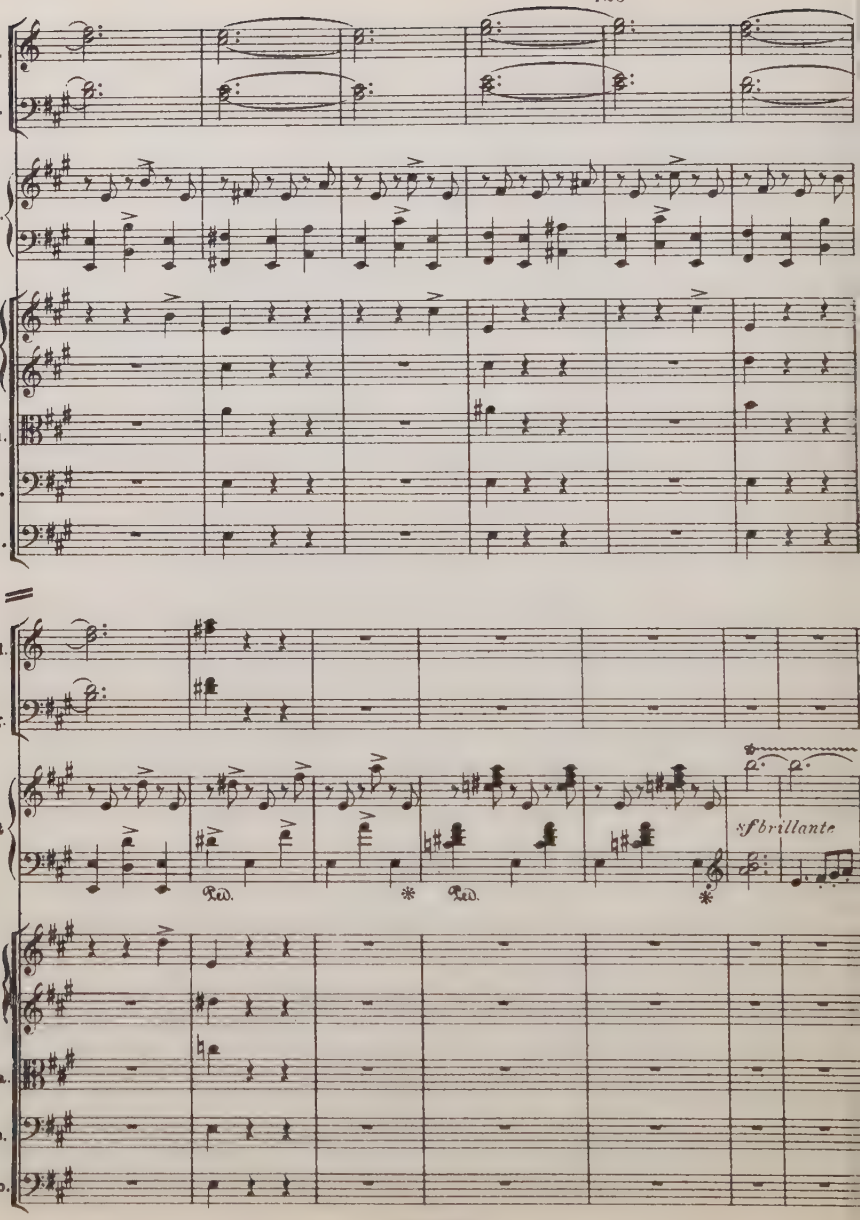

680
8
Pft.
Vl.
Vla.
Vc.
Cb.
8
Pft.
f
Vl.
Vla.
Vc.
Cb.

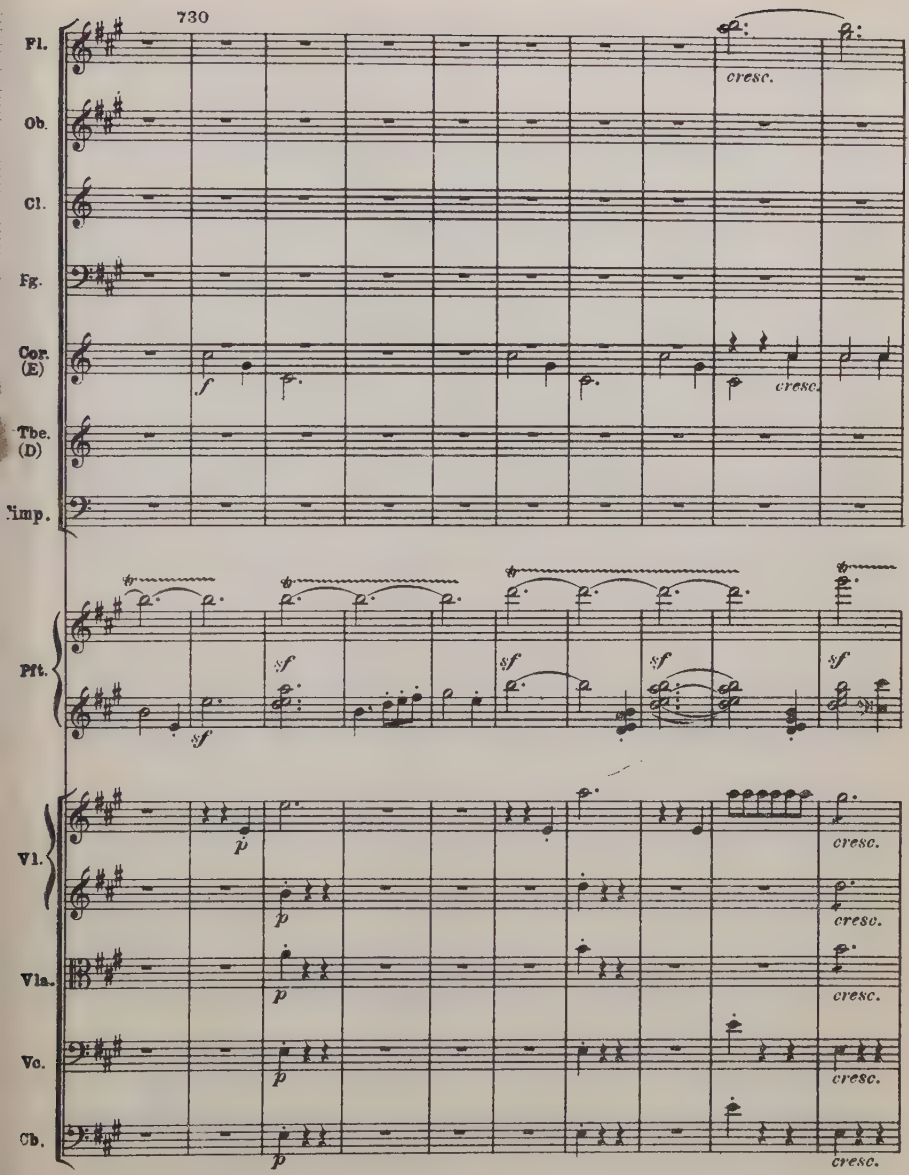
690

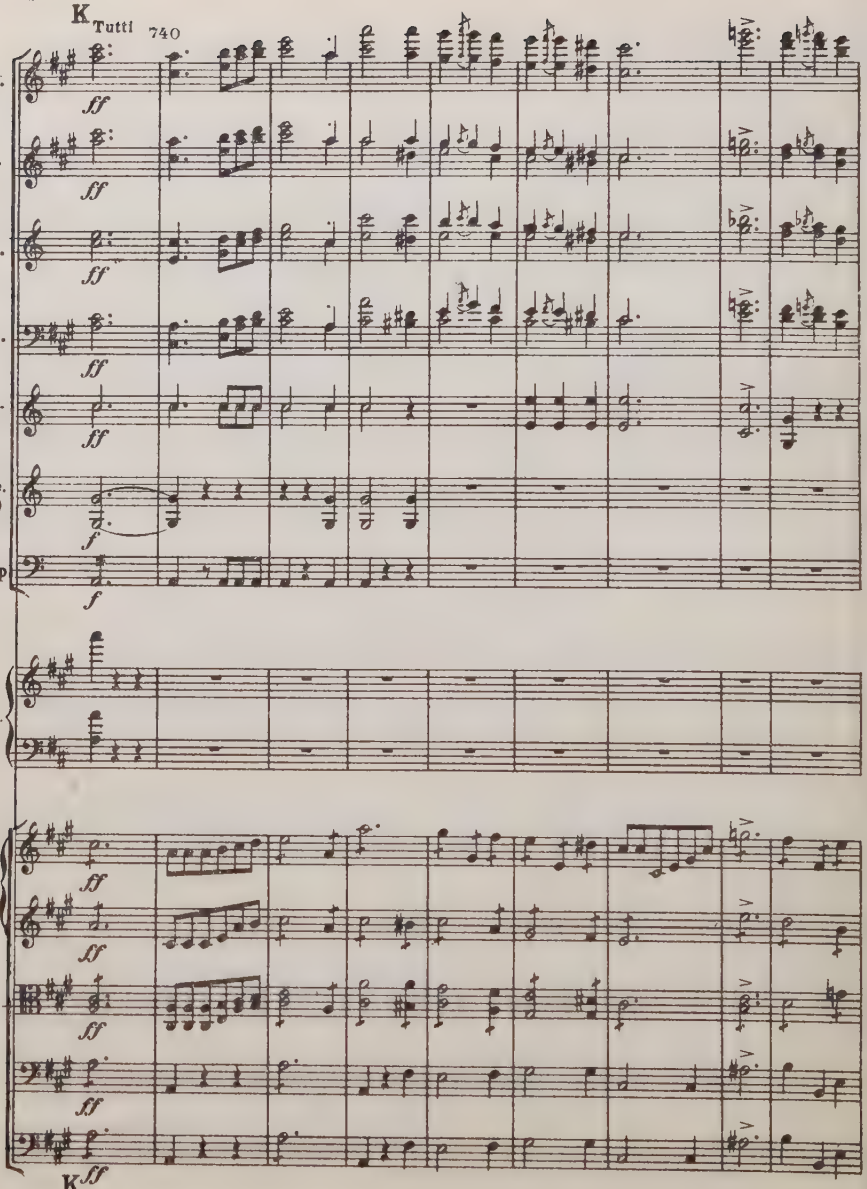


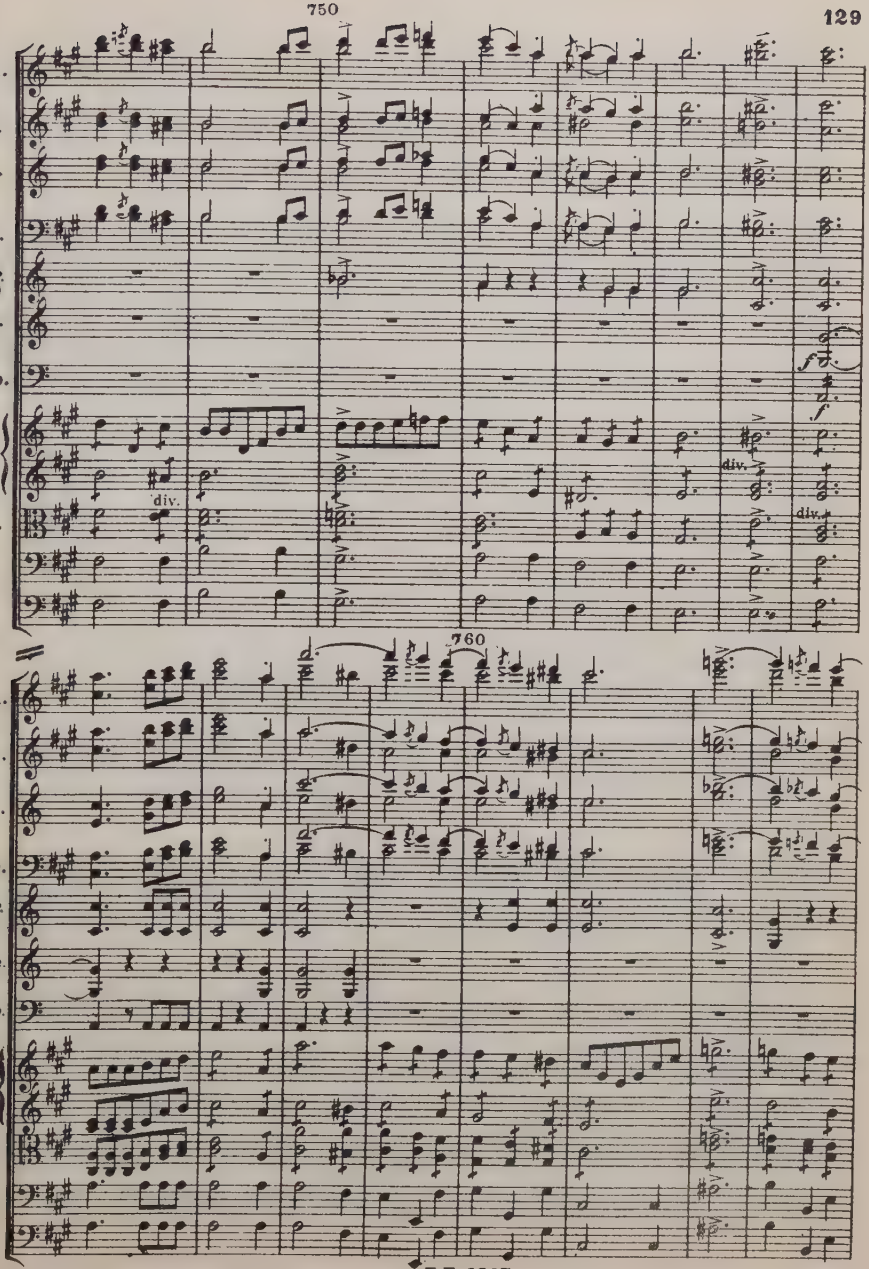

700
Fg
Prt.
Vl.
Vla.
Vc.
Cb.
div.
Tutti.
710
Fl.
Ob.
Cl.
Fg.
Cor. (E)
in E.
Pft.
Vl.
Vla.
Vc.
Cb.
Solo.

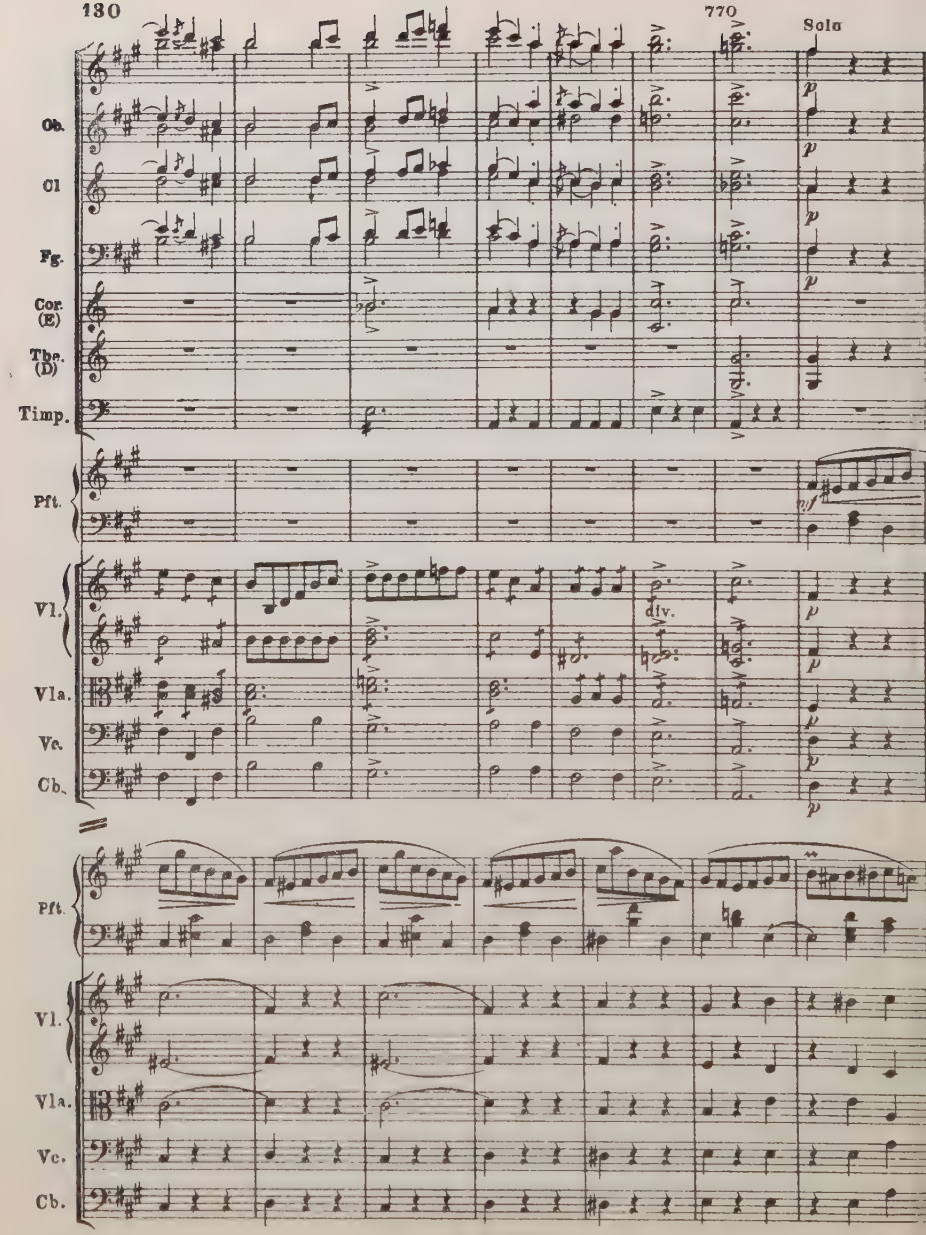
720

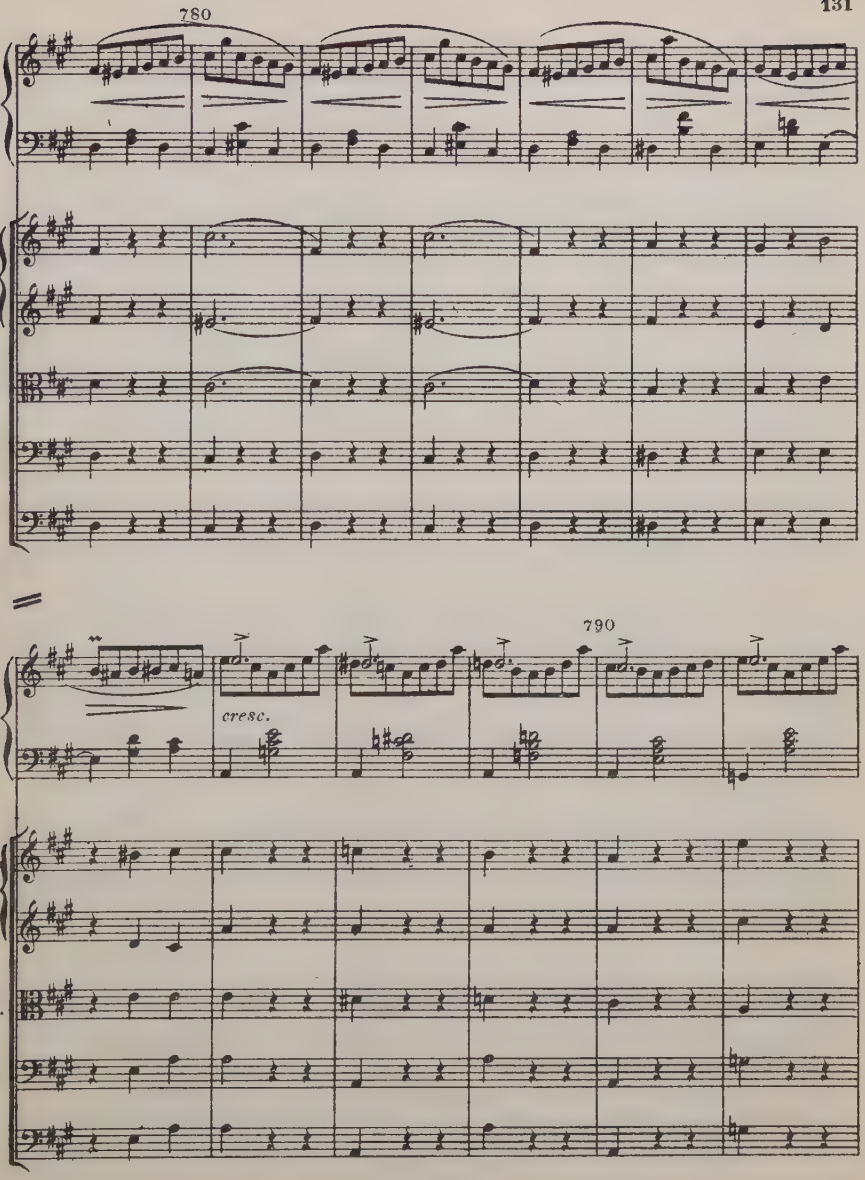


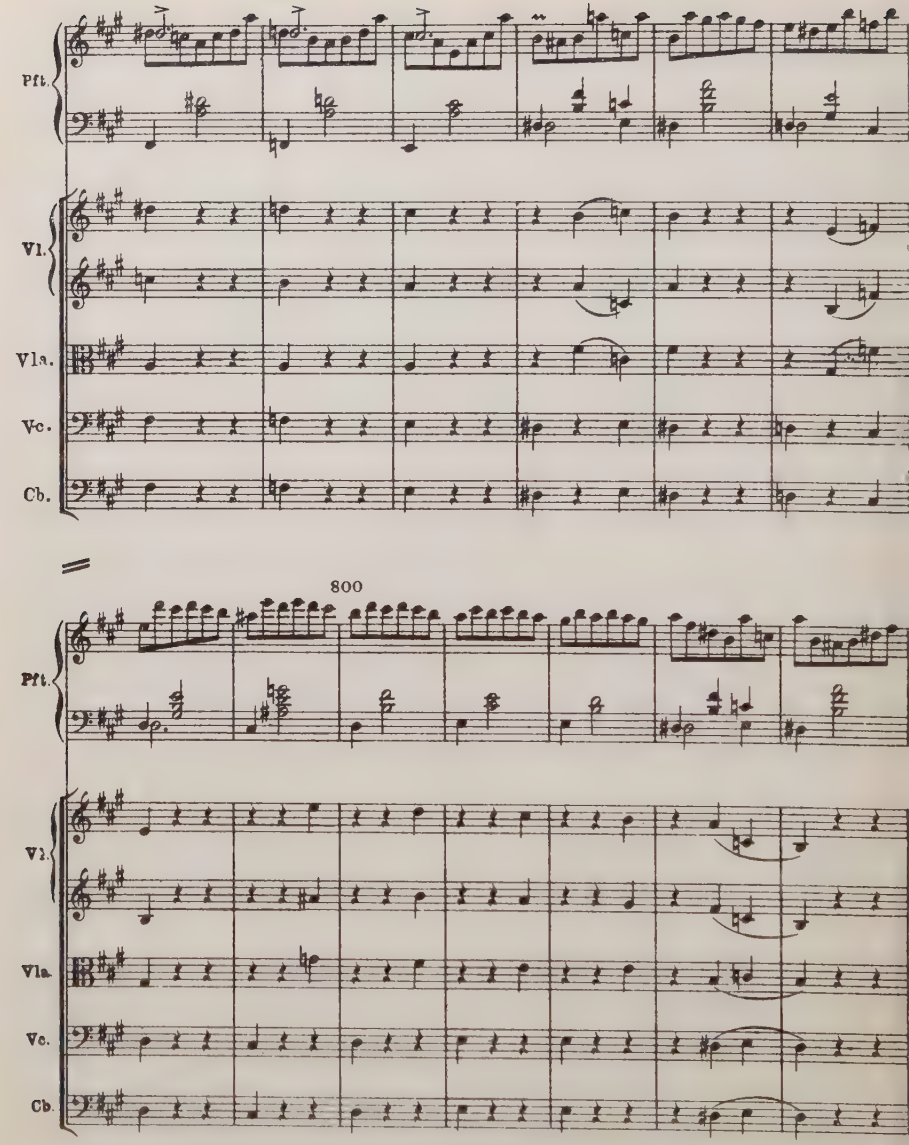

730
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Tbe. (D)
Timp.
cresc.
cresc.
f
Pft.
sf
sf
sf
sf
sf
Vl.
Vla.
Vc.
Cb.
p
p
p
p
p
cresc.
cresc.
cresc.
cresc.
cresc.

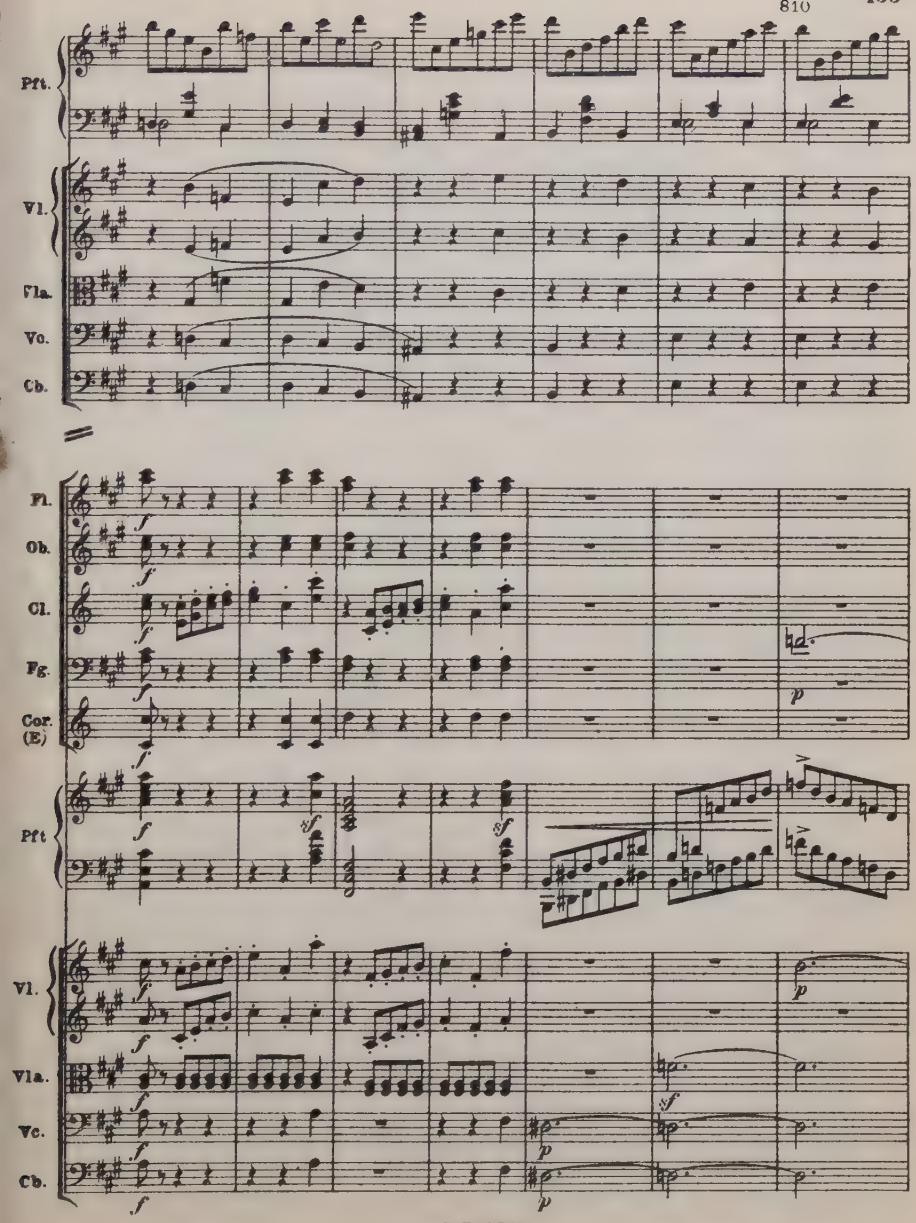

K
Tutti
740
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Tbe. (D)
Timp
Prt.
Vl.
Vla.
Vc.
Cb.
ff
f
K

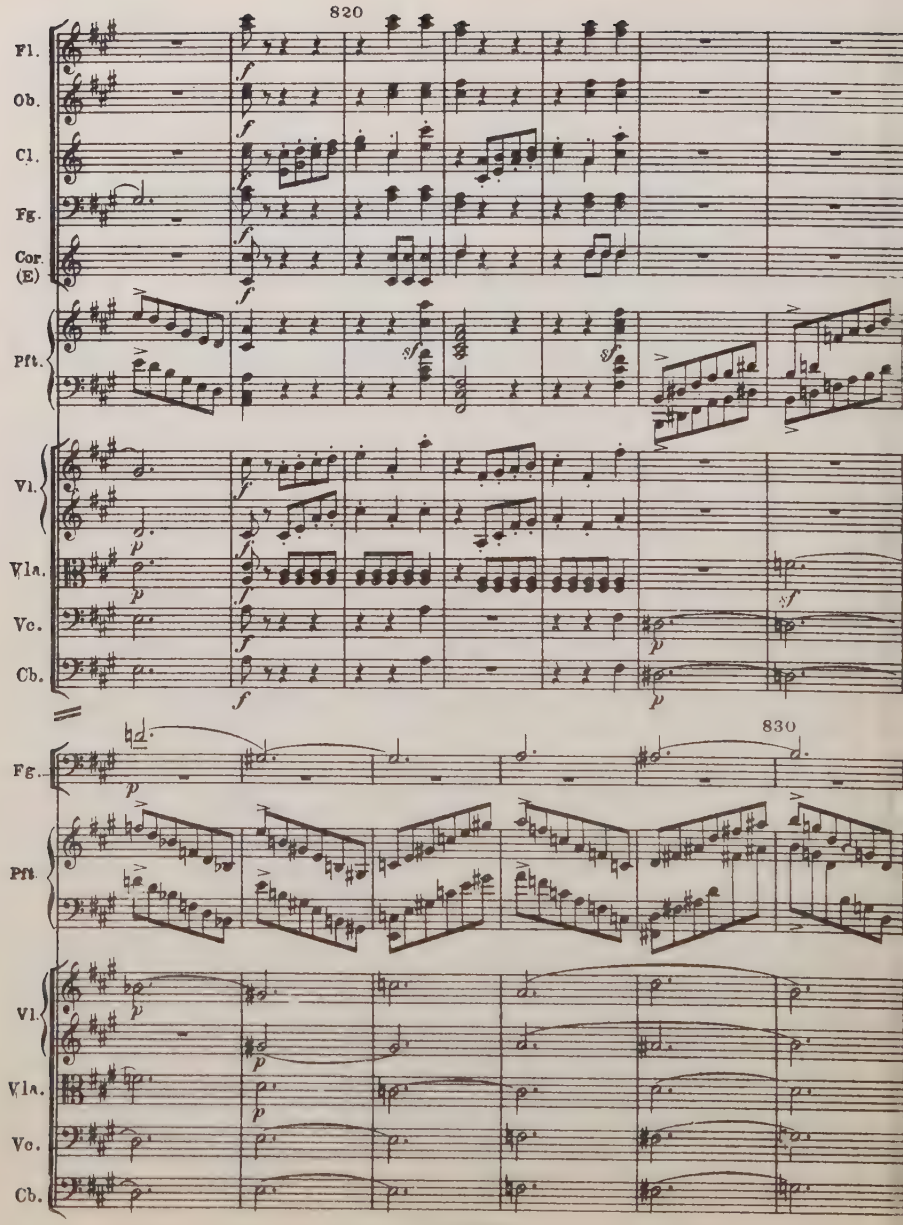

750
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Tbe. (D)
Timp.
Vl.
div.
Vla.
Vc.
Cb.
760
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Tbe. (D)
Timp.
Vl.
Vla.
Vc.
Cb.

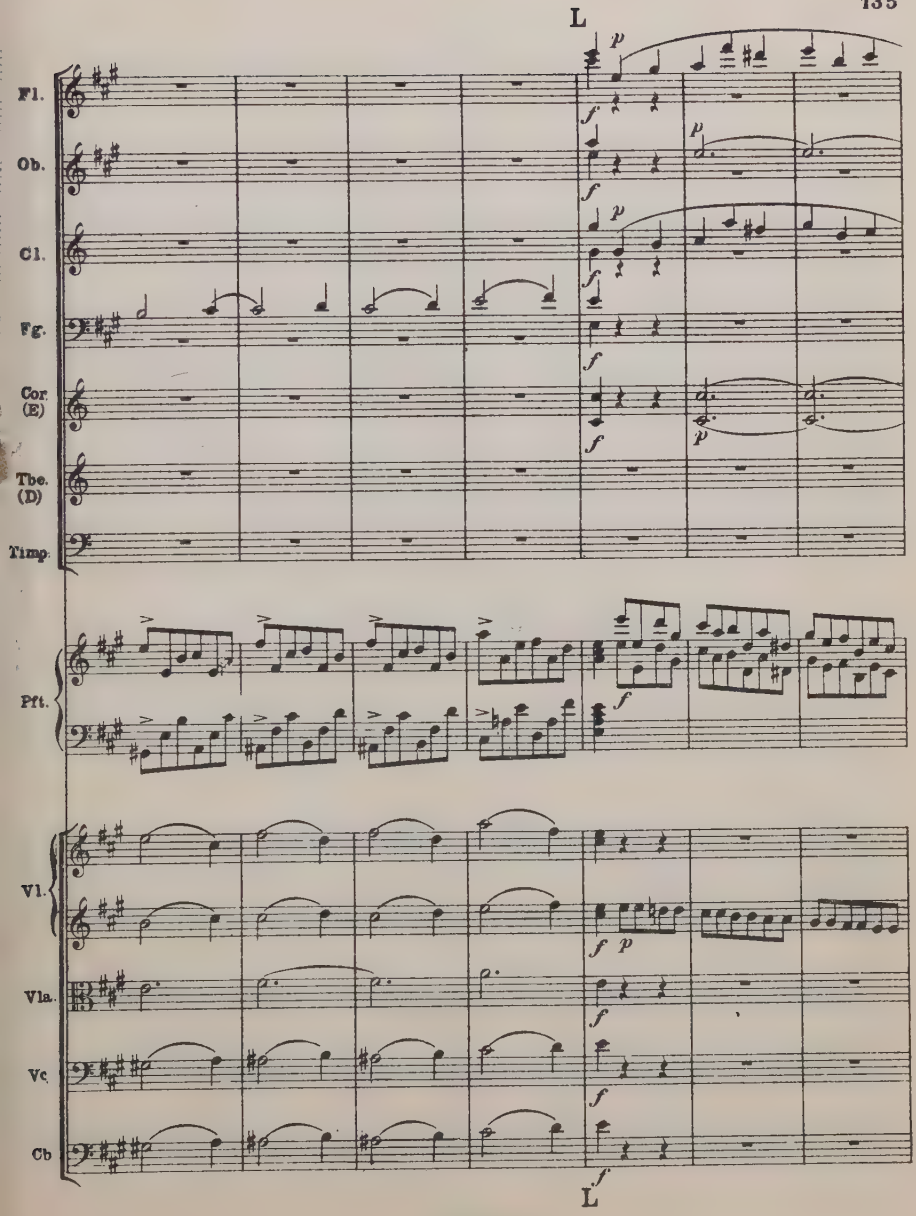

770
Solo
Ob.
Cl
Fg.
Cor. (E)
Tbe. (D)
Timp.
Pft.
Vl.
Vla.
Vc.
Cb.
div.
Pft.
Vl.
Vla.
Vc.
Cb.


780
Pft.
Vl.
Vla.
Vc.
Cb.
790
cresc.
Pft.
Vl.
Vla.
Vc.
Cb.

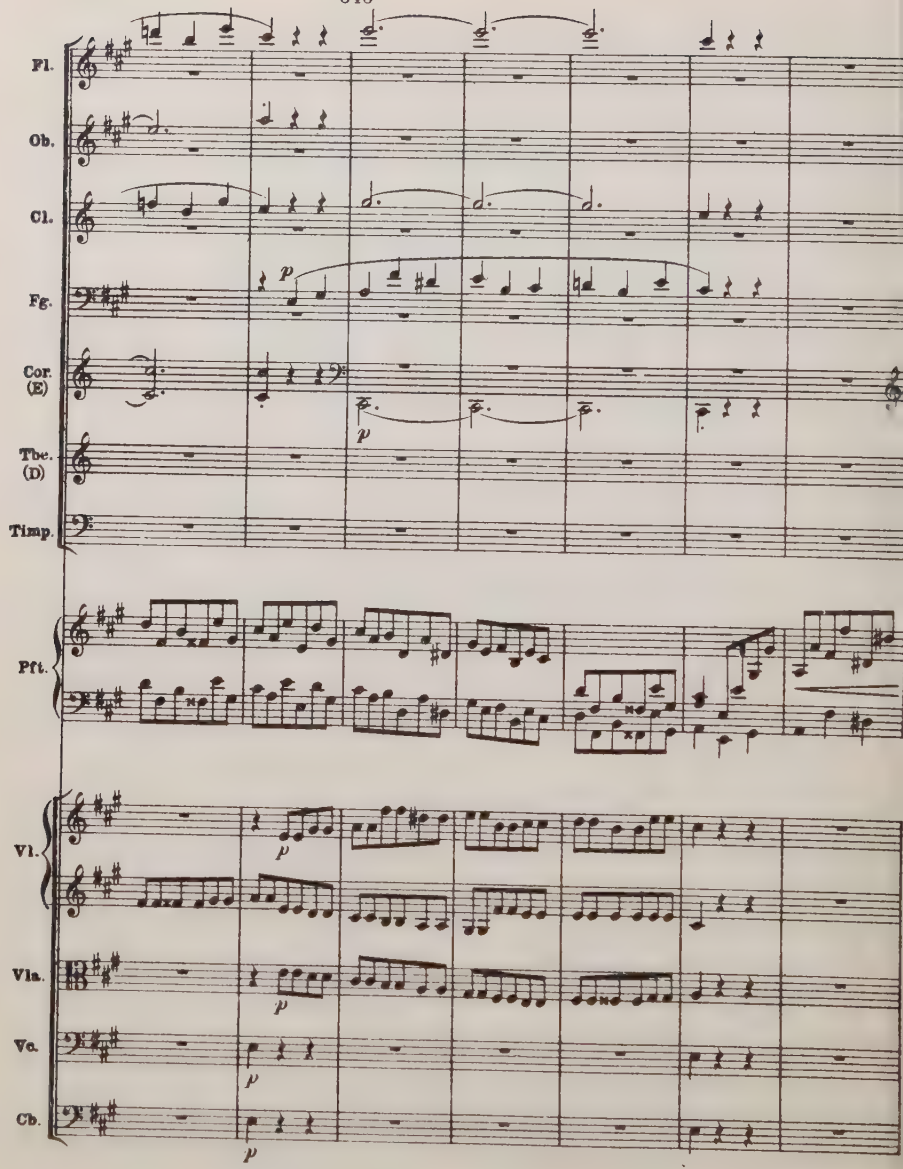

Pft.
Vl.
Vla.
Vc.
Cb.
800
Pft.
Vl.
Vla.
Vc.
Cb.

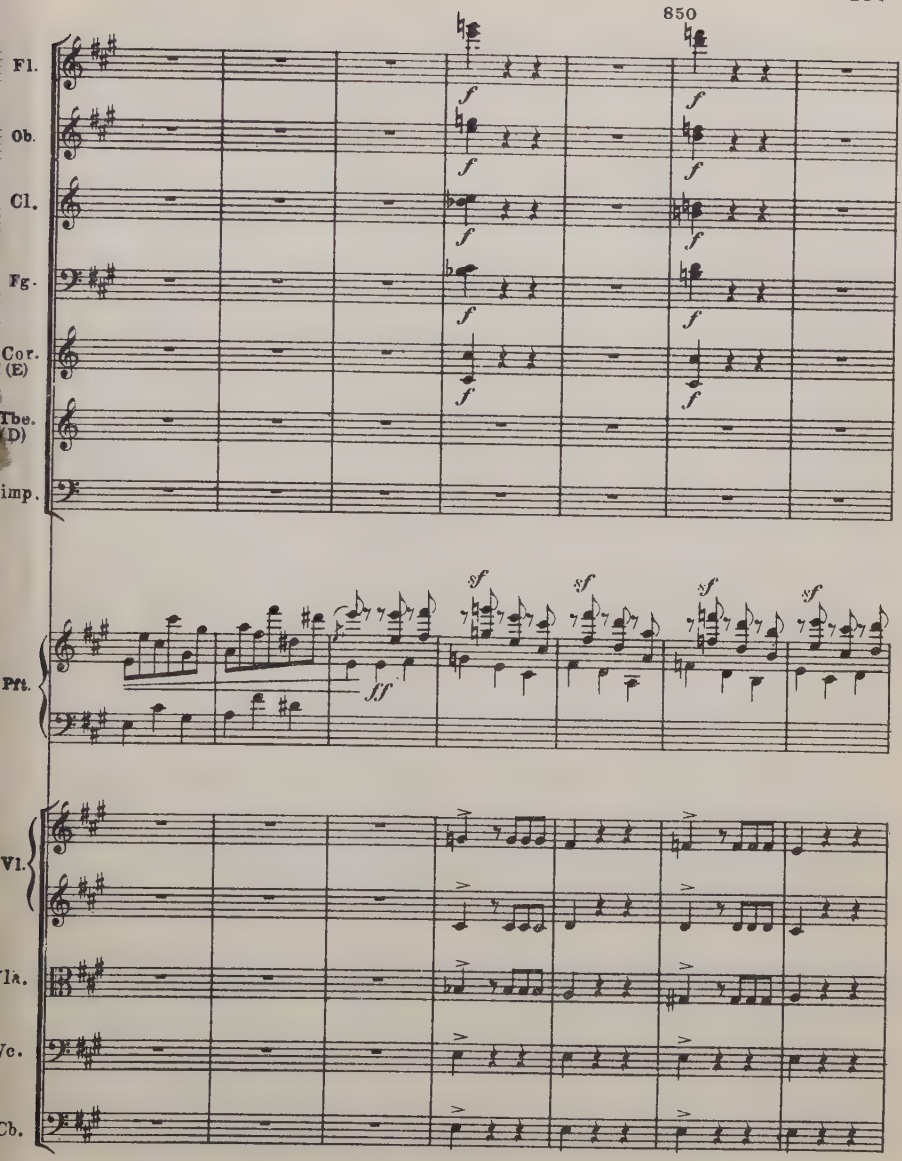

Pft.
Vl.
Fla.
Vc.
Cb.
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Pft
Vl.
Vla.
Vc.
Cb.

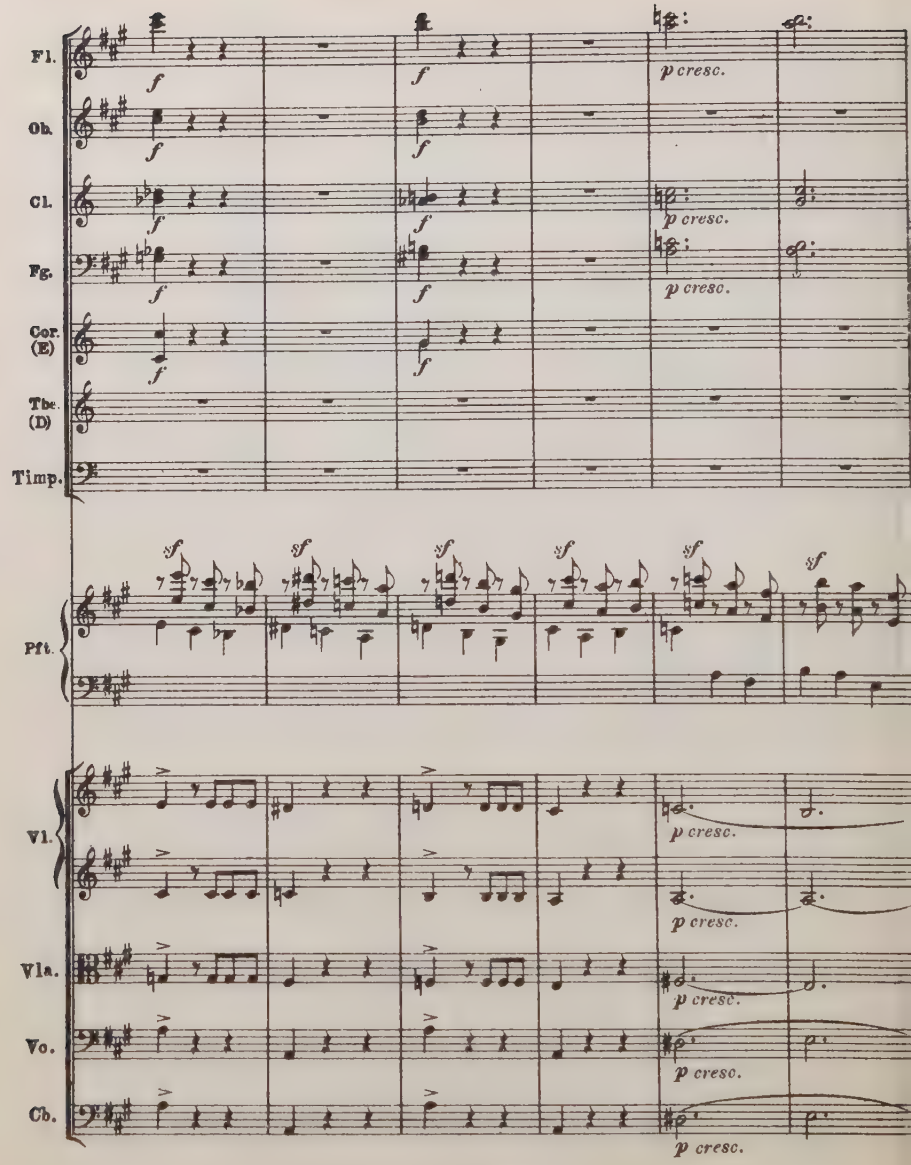

820
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Pft.
Vl.
Vla.
Vc.
Cb.
830
Fg.
Pft.
Vl.
Vla.
Vc.
Cb.

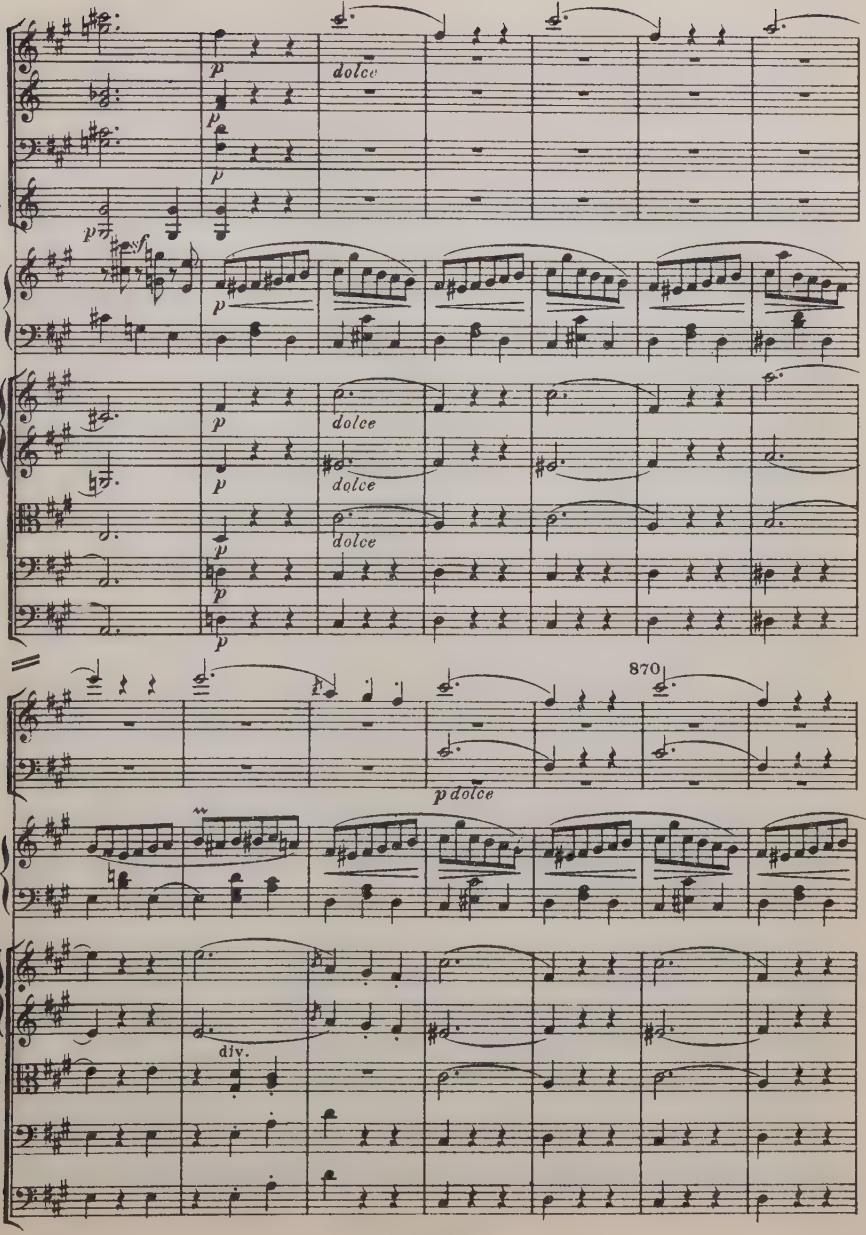

L
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Tbe. (D)
Timp.
Pft.
Vl.
Vla.
Vc.
Cb
L'

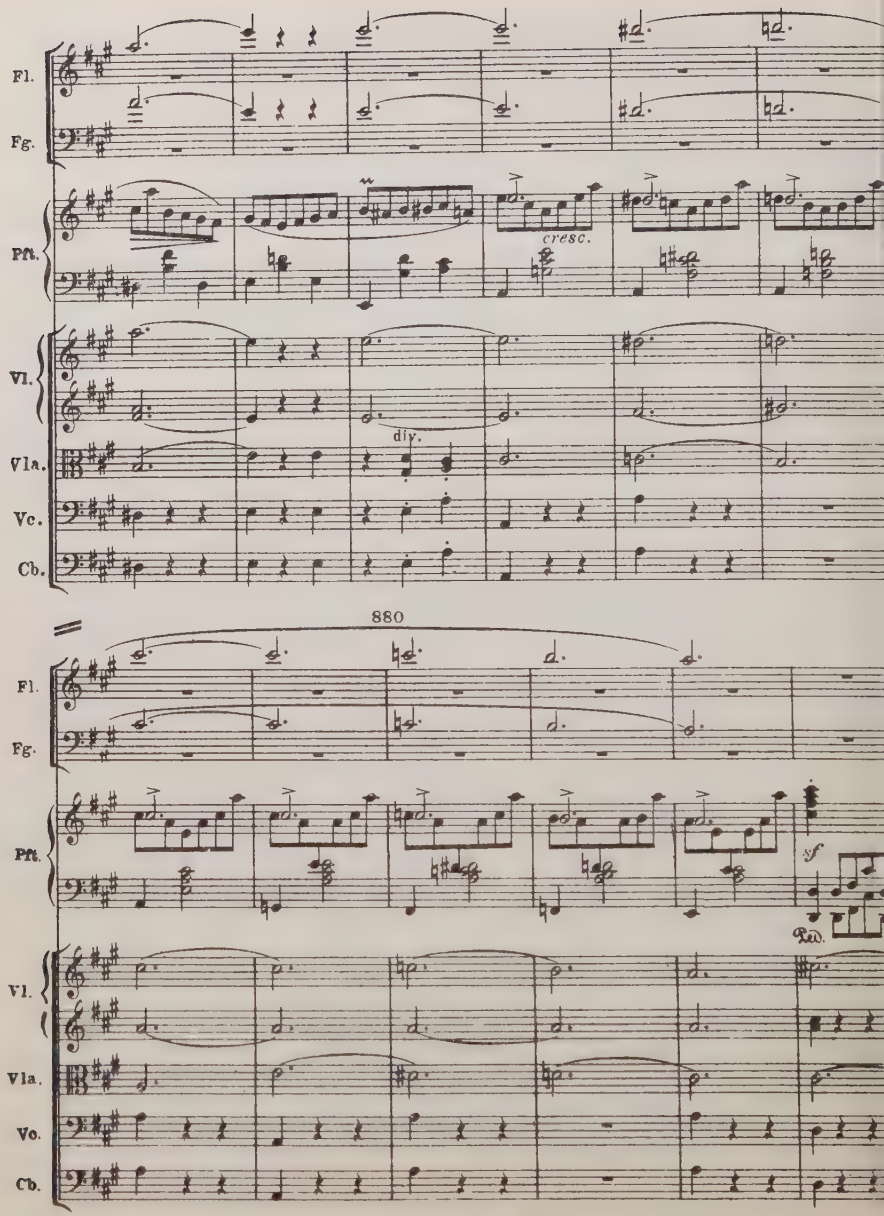
840

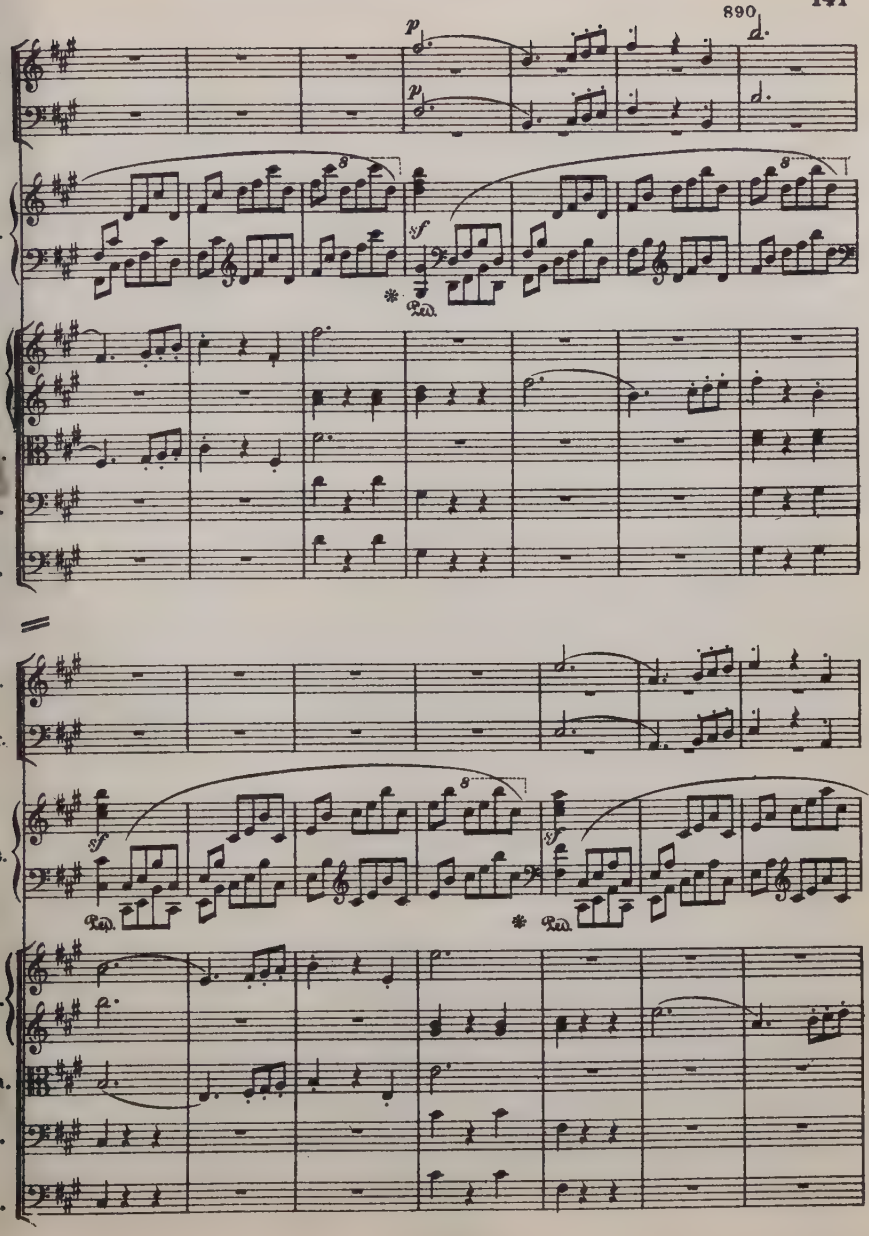


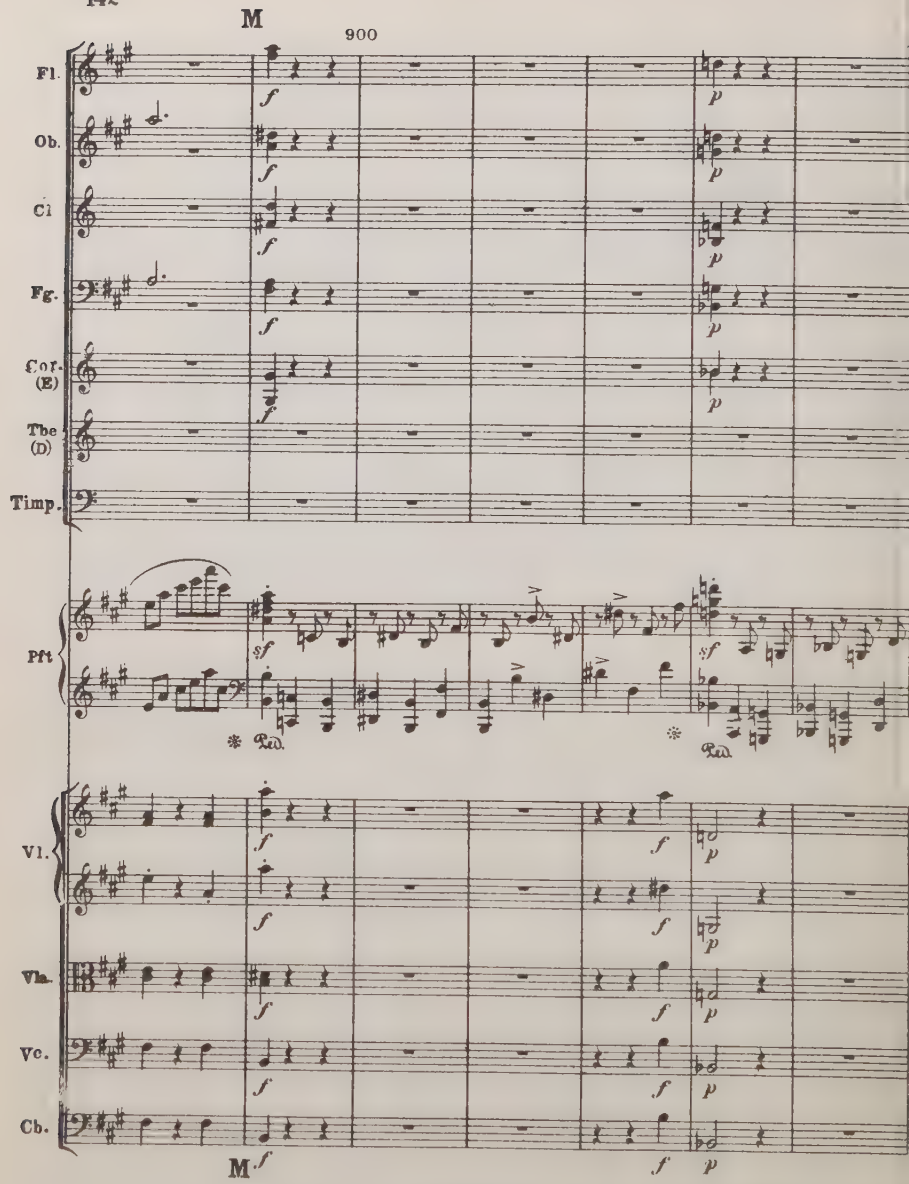

850
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Tbe. (D)
imp.
Pft.
Vl.
Vla.
Vc.
Cb.
f
ff
sf

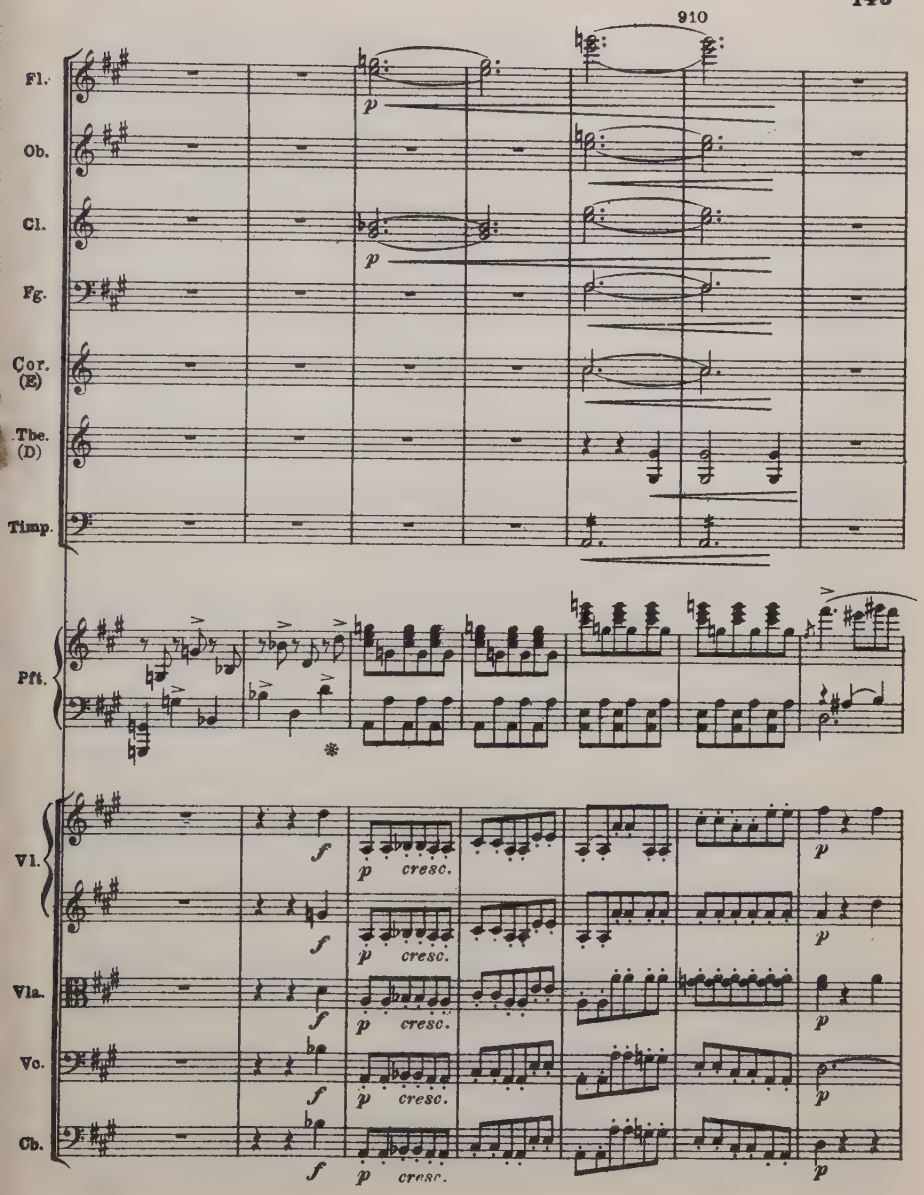

Fl.
Ob.
Cl.
Fg.
Cor. (E)
Tbe. (D)
Timp.
Pft.
Vl.
Vla.
Vc.
Cb.
f
p cresc.
sf

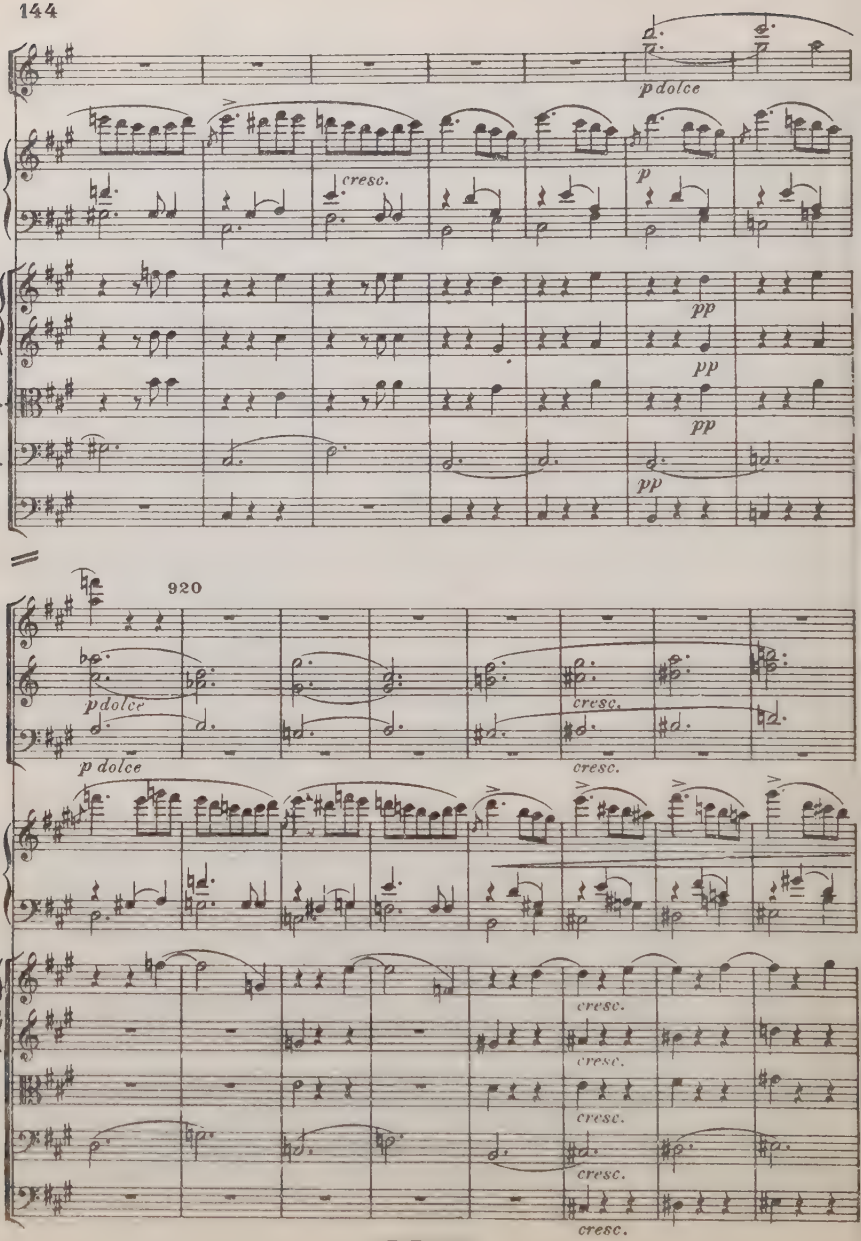

Fl.
Cl.
Fg.
Cor.
Pft.
Vl.
Vla.
Vc.
Cb.
dolce
870
p dolce
div.

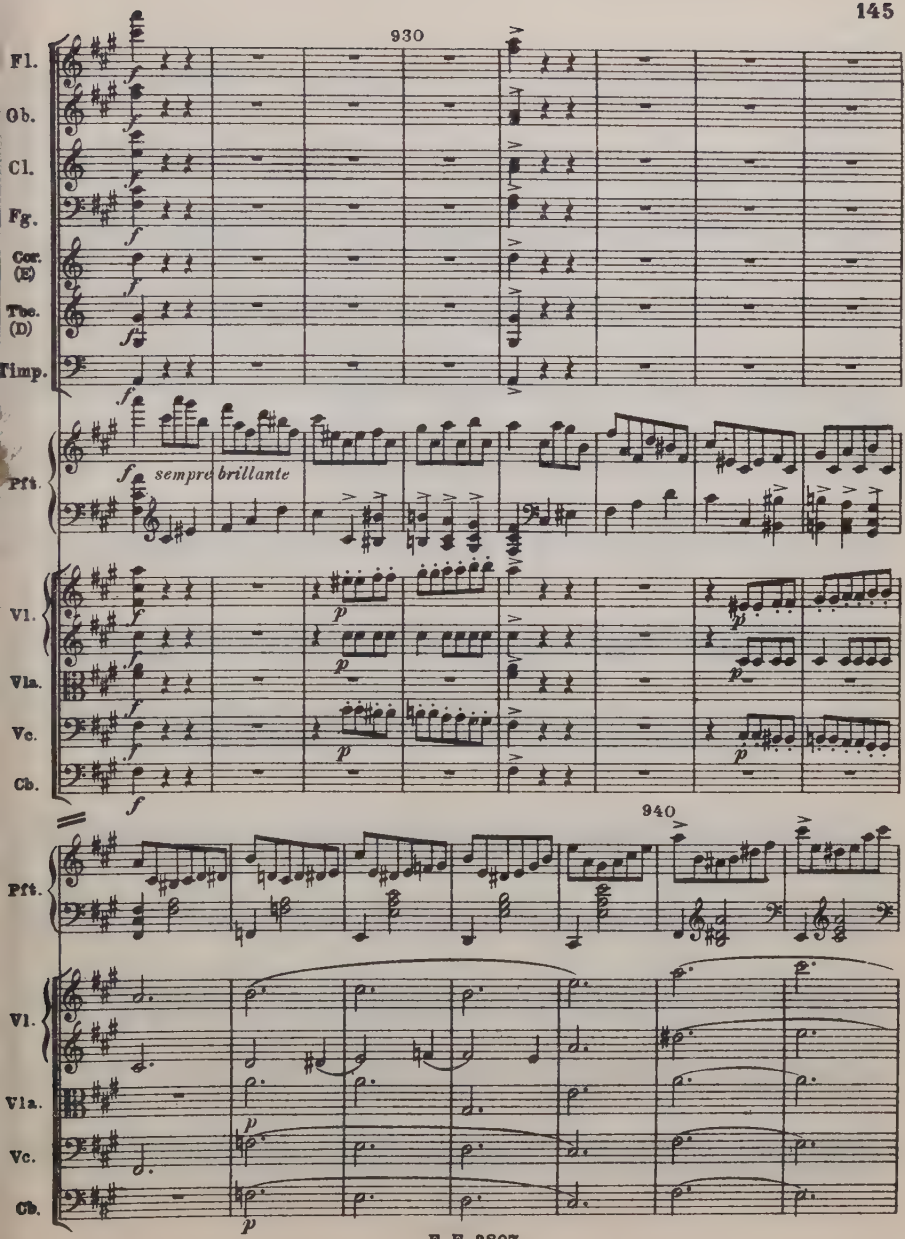

Fl.
Fg.
Pft.
cresc.
Vl.
Vla.
div.
Vc.
Cb.
880
Fl.
Fg.
Pft.
sf
Ped.
Vl.
Vla.
Vc.
Cb.

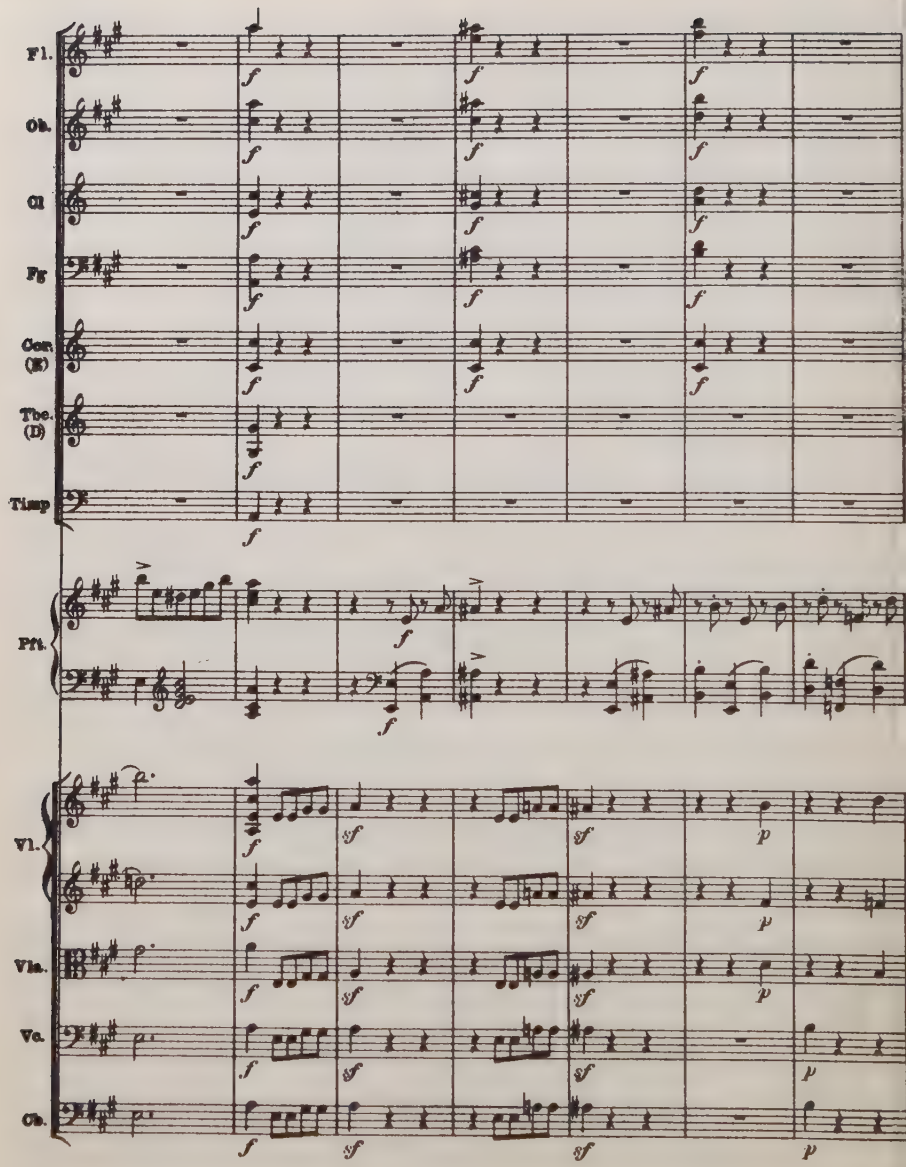

890
p
sf
Ped.

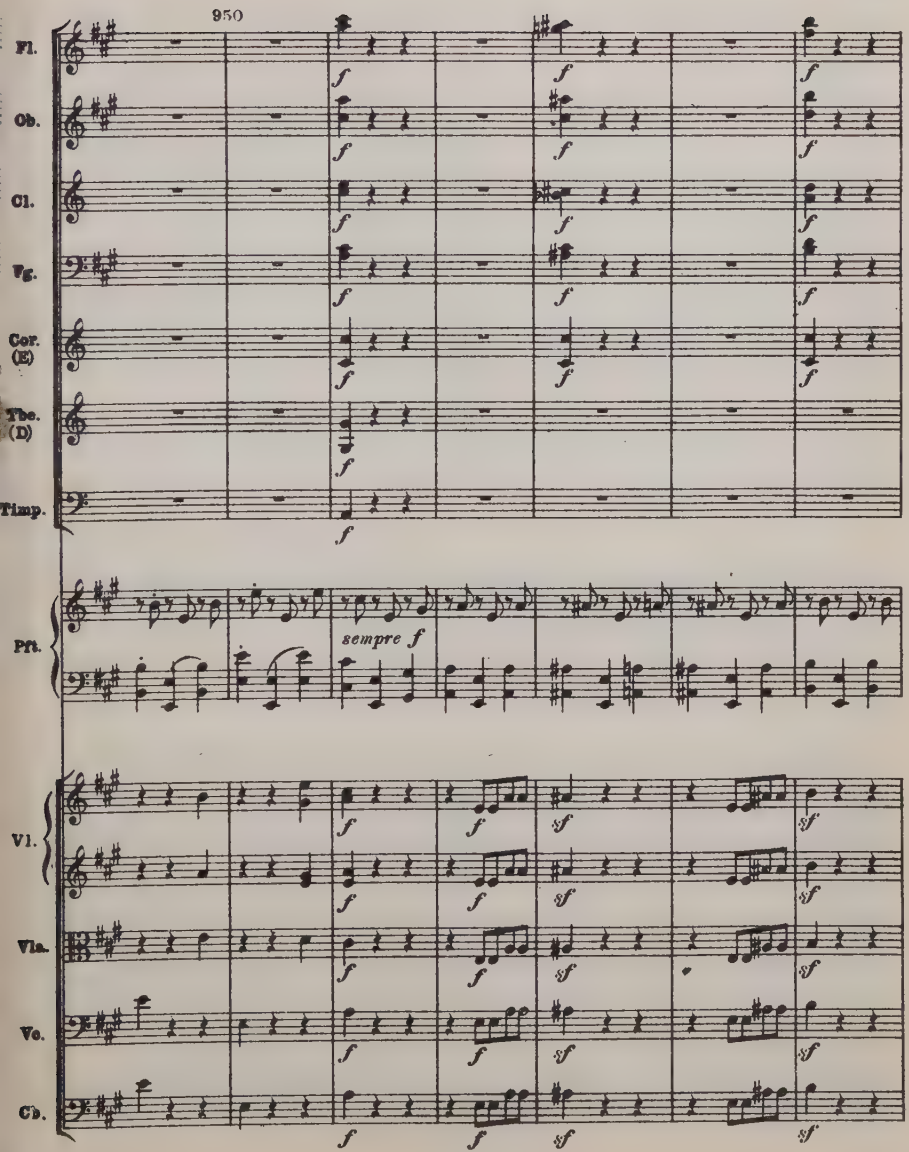

M
900
Fl.
Ob.
Cl
Fg.
Cor. (E)
Tbe (D)
Timp.
Pft
Vl.
Vla.
Vc.
Cb.
M

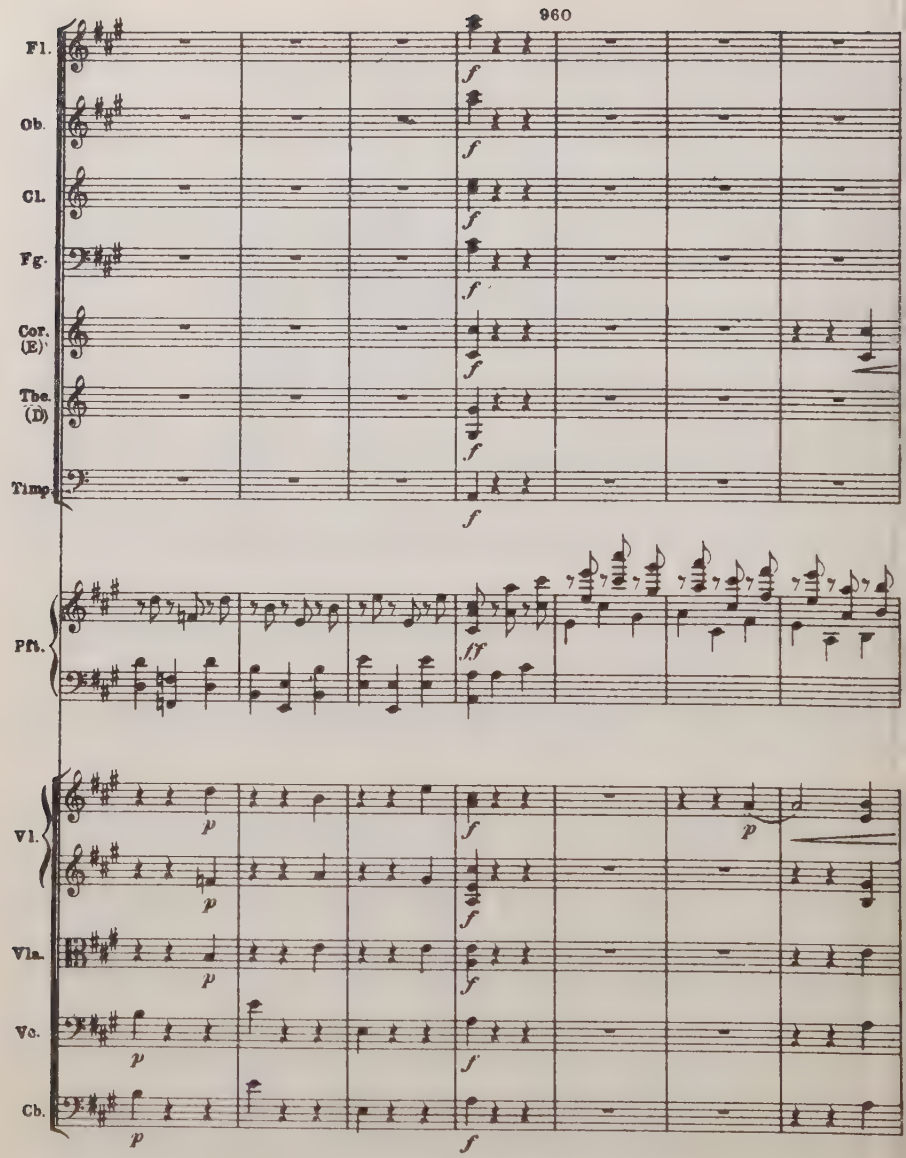

910
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Tbe. (D)
Timp.
Pft.
Vl.
Vla.
Vc.
Cb.
p
f
cresc.

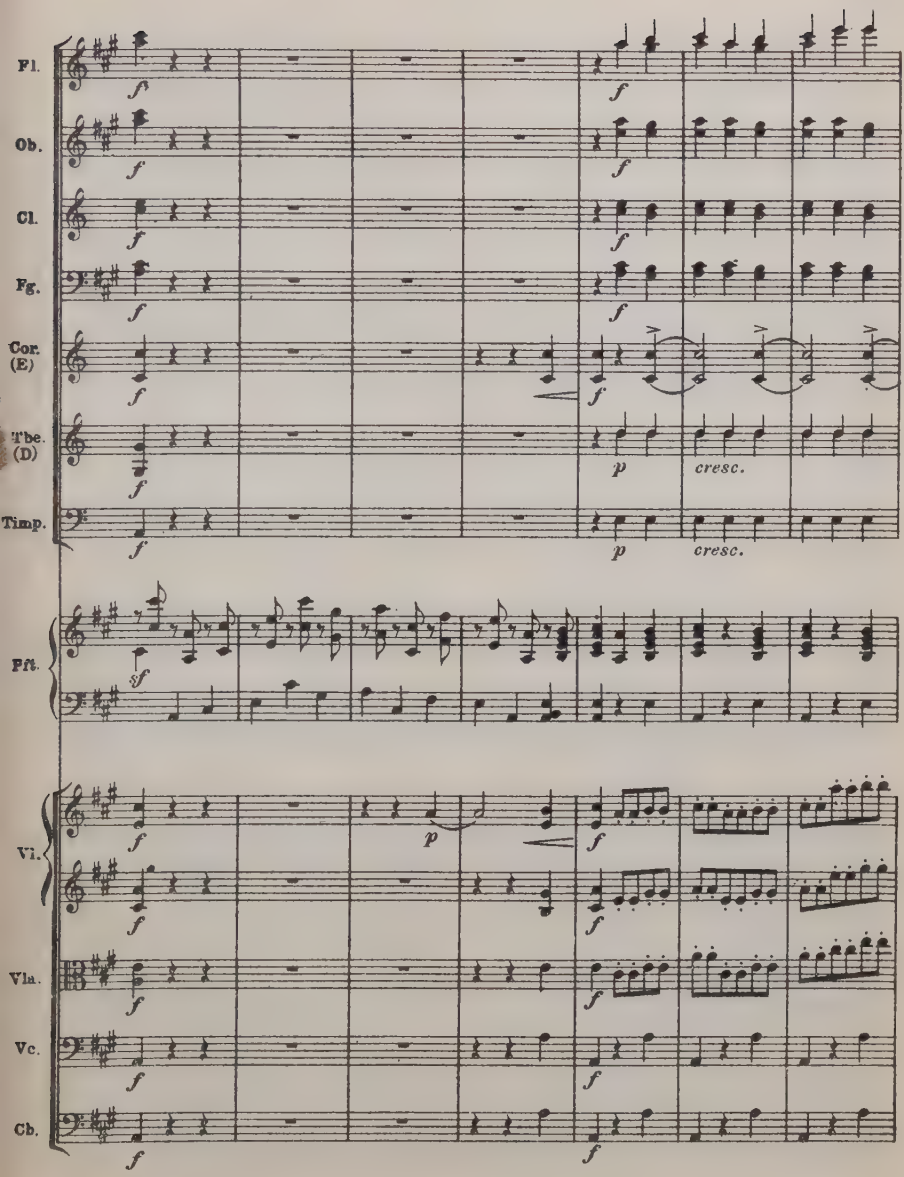

Fl.
Pft.
Vl.
Vla.
Vc.
Cb.
p dolce
cresc.
p
pp
pp
pp
pp
920
Fl.
Cl.
Fg.
Pft.
Vl.
Vla.
Vc.
Cb.
p dolce
p dolce
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

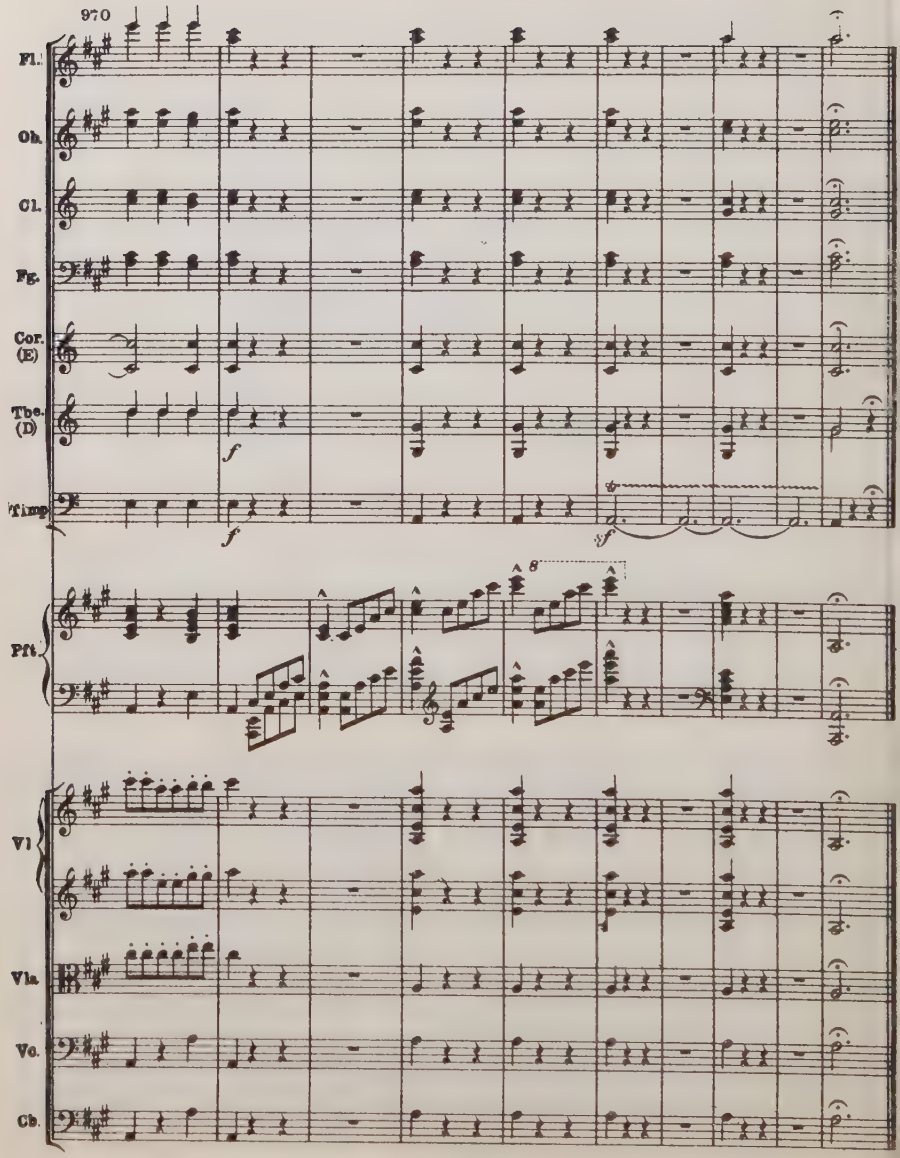

930
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Tuc. (D)
Timp.
Pft.
sempre brillante
Vl.
Vla.
Vc.
Cb.
940
Pft.
Vl.
Vla.
Vc.
Cb.


Fl.
Ob.
Cl
Fg
Cor. (E)
Tbe. (D)
Timp
Pft.
Vl.
Vla.
Vc.
Cb.


950
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Tbe. (D)
Timp.
Pft.
sempre f
Vl.
Vla.
Vc.
Cb.


960
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Tbe. (D)
Timp.
Pft.
Vl.
Vla.
Vc.
Cb.


Fl.
Ob.
Cl.
Fg.
Cor. (E)
Tbe. (D)
Timp.
Pft.
Vl.
Vla.
Vc.
Cb.
cresc.
cresc.


970
Fl.
Ob.
Cl.
Fg.
Cor. (E)
Tbe. (D)
Timp.
f
f
sf
8
Pft.
Vl
Vla.
Vc.
Cb.

No.
401. **Mozart,** C (Jupiter) [551] .....
402. **Beethoven,** No. 5, C m .....
403. **Schubert,** B m (unfinished) .....
404. **Mozart,** G m [550] .....
405. **Beethoven,** No. 3, E♭ (Eroica) .....
406. **Mendelssohn,** Nr. 3, A m .....
407. **Beethoven,** No. 6, F (Pastorale) .....
408. **Schumann,** No. 3, E♭ .....
409. **Haydn,** No. 104, D (London) .....
410. **Schubert,** No. 7, C .....
411. **Beethoven,** No. 9, D m .....
412. **Beethoven,** No. 7, A .....
413. **Schumann,** No. 4, D m .....
414. **Beethoven,** No. 4, B♭ .....
415. **Mozart,** E♭ [543] .....
416. **Beethoven,** No. 8, F♭.....
417. **Schumann,** No. 1, B♭ .....
418. **Beethoven,** No. 1, C.....
419. **Beethoven,** No. 2, D .....
420. **Mendelssohn,** Nr. 4, A .....
421. **Schumann,** No. 2, C .....
422. **Berlioz,** Phant. Symph .....
423. **Berlioz,** Harold i. Ital.....
424. **Berlioz,** Romeo and Juliet .....
425. **Brahms,** No. 1, C m.....
426. **Brahms,** No. 2, D .....
427. **Brahms,** No. 3, F.....
428. **Brahms,** No. 4, E m .....
429. **Tschaikowsky,** No. 5, E m .....
430. **Tschaikowsky,** No. 4, F m .....
431. **Haydn,** No. 99, [3], E♭..... .....
432. **Haydn,** No. 85, [15], B♭ (La Reine)...
433. **Dvořák,** No. 5, E m (New World)....
434. **Haydn,** No. 100, G (Mil.).....
435. **Haydn,** No. 94, G (Surprise).....
436. **Haydn,** No. 92, G (Oxf.) .....
437. **Mozart,** D [385] (Haffner).....
438. **Haydn,** No. 102, B♭ .....
439. **Haydn,** No. 101, D (Cloches) .....
440. **Strauss,** Don Juan .....
441. **Strauss,** Macbeth .....
442. **Strauss,** Death and Transfig. .....
443. **Strauss,** Till Eulenspiegel .....
444. **Strauss,** Zarathustra .....
445. **Strauss,** Don Quixote .....
446. **Mozart,** D [504] .....
447. **Liszt,** Montagne.....
448. **Liszt,** Tasso .....
449. **Liszt,** Préludes.....
450. **Liszt,** Orpheus .....
451. **Liszt,** Prometheus.....
452. **Liszt,** Mazeppa .....
453. **Liszt,** Festival Sounds .....
454. **Liszt,** Heroic Elegy.....
455. **Liszt,** Hungaria .....
456. **Liszt,** Hamlet.....
457. **Liszt,** Battle of Hums .....
458. **Liszt,** Ideals .....
459. **Bruckner,** No. 1, C m .....
460. **Bruckner,** No. 2, C m .....
461. **Bruckner,** No. 3, Dm .....
462. **Bruckner,** No. 4, E♭ (romantic).....
463. **Bruckner,** No. 5, B♭ .....

No.
464. **Bruckner,** No. 6, A .....
465. **Bruckner,** No. 7, E .....
466. **Bruckner,** No. 8, C m .....
467. **Bruckner,** No. 9, D m .....
468. **Haydn,** No. 93, D .....
469. **Haydn,** No. 103, E♭ (Drum Roll).....
470. **Volkmann,** No. 1, D m .....
471. **Smetana,** Vysehrad .....
472. **Smetana,** Moldau .....
473. **Smetana,** Sarka .....
474. **Smetana,** Bohemia's Woods and Fields .....
475. **Smetana,** Tábor .....
476. **Smetana,** Blanik.....
477. **Liszt,** Faust-Symph.....
478. **Strauss,** From Italy.....
479. **Tschaikowsky,** No. 6, B m (Pathétique) .....
480. **Haydn,** No. 95, C m.....
481. **Hadyn,** No. 96, D .....
482. **Franck,** D m .....
483. **Haydn,** No. 97, C .....
484. **Haydn,** No. 86, D .....
485. **Haydn,** No. 98, B♭ .....
486. **Haydn,** No. 45, F♯m (Farewell).....
487. **Haydn,** No. 88, G .....
488. **Haydn,** No. 82, C (L'ours).....
489. **Rimsky-Korsakow, Antar** (No. 2).
490. **Borodin,** No. 1, E♭.....
491. **Borodin,** No. 2, B m .....
492. **Mahler,** No. 7 .. ..
493. **Rimsky-Korsakow,** Scheherazade...
494. **Glasunow,** No. 4, E♭.....
495. **Glasunow,** No. 8, E♭.....
496. **Skrjabin,** Divin Poème ... .
497. **Skrjabin,** Le Poème de l'Extase.....
498. **Strauss,** Hero's Life.....
499. **Strauss,** Alpine Symph. .....
500. **Tschaikowsky,** Manfred.....
501. **Borodin,** No. 3, A m (unfinished).....
502. **Mozart,** C [425].....
503. **Skrjabin,** No. 2, C m .....
504. **Schubert,** No. 1, D.....
505. **Schubert,** No. 2, B♭.....
506. **Schubert,** No. 3, D.....
507. **Schubert,** No. 4, C m (Tragic) .....
508. **Schubert,** No. 5, B♭.....
509. **Schubert,** No. 6, C .....
510. **Strauss,** Domestica .....
511. **Haydn,** No. 73, D (Chasse) ..... .
512. **Haydn,** No. 31, D (Hornsignal).....
513. **Haydn,** No. 7, C (Le Midi) .....
514. **Franck,** Chasseur maudit . .....
515. **Haydn,** No. 8, G (Le Soir) .....
516. **Franck,** Les Eolides .....
517. **Haydn,** No. 48, C (Maria Theresia)...
518. **Haydn,** No. 55, E♭ (Schoolmaster) ...
521. **J.Chr.Bach,** D .....
522. **J.Chr.Bach,** E♭ .....
523. **Franck,** Rédemption .....
524. **Zador,** Dance Symph .....
525. **Dvořák,** No. 4, G .....
526. **Dvorak,** No. 2. Dm .....

No.
601. **Beethoven,** Leonore No. 3 .....
602. **Weber,** Freischütz .....
603. **Mozart,** Figaro .....
604. **Beethoven,** Egmont .....
605. **Weber,** Ruler of the Spirits .....
606. **Mendelssohn,** Melusine .....
607. **Weber,** Oberon .....
608. **Mozart,** Don Giovanni .....
609. **Weber,** Preziosa .....
610. **Beethoven,** Fidelio .....
611. **Mendelssohn,** Ruy Blas .....
612. **Weber,** Jubelee .....
613. **Mendelssohn,** Mid. Night's Dream .....
614. **Mozart,** Magic Flute .....
615. **Nicolai,** Merry Wives .....
616. **Rossini,** William Tell .....
617. **Berlioz,** Waverley .....
618. **Berlioz,** Judges of Secret Court .....
619. **Berlioz,** King Lear .....
620. **Berlioz,** Roman Carneval .....
621. **Berlioz,** Corsaire .....
622. **Berlioz,** Benv. Cellini .....
623. **Berlioz,** Beat and Benedi .....
624 **Tschaikowsky,** 1812 .....
625 **Beethoven,** Prometheus .....
626. **Beethoven,** Coriolanus .....
627 **Beethoven,** Consecration .....
628. **Beethoven,** Leonore No 1 .....
629 **Beethoven,** Leonore No 2 .....
630. **Beethoven,** Ruins of Athens .....
631. **Beethoven,** King Stephan .....
632 **Beethoven,** Name Day .....
633. **Marschner,** Hans Heiling .....
634 **Mailliart,** Dragons de Villars .....
635 **Weber,** Euryanthe .....
636. **Schubert,** Rosamunde .....
637 **Mendelssohn,** Hebrides .....
638. **Glinka,** Life for the Tsar .....
639 **Glinka,** Ruslan and Ludmila .....
640 **Cherubini,** Abencerages .....
641 **Cherubini,** Medea .....
642. **Cherubini,** Anacreon .....
643. **Cherubini,** Water Carrier .....
644 **Cornelius,** Barber of Bagdad .....
645. **Cornelius,** Cid .....
646. **Schumann,** Manfred .....
647 **Schumann,** Genoveva .....
648. **Bennett,** Naiades .....
649 **Wagner,** Tristan u. Isolde .....
650 **Boieldieu,** White Lady .....
651 **Auber,** Bronze Horse .....
652. **Wagner,** Lohengrin (Act I and III) .....
653. **Mendelssohn,** Calm Sea and Prosperous Voyage .....
654 **Rossini,** Semiramis .....
655 **Rossini,** Tancredi .....
656 **Brahms,** Acad. Fest Ov. .....
657 **Brahms,** Tragic Ov .....
658. **Auber,** Black Domino .....

No.
659. **Auber,** Fra Diavolo .....
660. **Mozart,** Tito .....
661. **Mozart,** Idomeneo .....
662. **Mozart,** Cosi fan tutte .....
663. **Mozart,** Abduction .....
664 **Smetana,** Bartered Bride .....
665. **Wagner,** Mastersingers .....
666. **Wagner,** Parsifal .....
667. **Wagner,** Rienzi .....
668. **Wagner,** Dutchman .....
669 **Wagner,** Tannhäuser .....
670. **Reger,** Comedy Ov. .....
671 **Wagner,** Faust Overt .....
672. **Volkmann,** Richard III. .....
674. **Volkmann,** Fest-Ouv. .....
675. **Tschaikowsky,** Romeo .....
676. **Gluck,** Iphigenie in Aulide .....
677 **Smetana,** Libussa .....
678. **Suppe,** Poet and Peasant .....
679. **Flotow,** Stradella .....
680. **Flotow,** Martha .....
681. **Bruckner,** G m (posth.) .....
682 **Mendelssohn,** Son and Stranger .....
683 **Mendelssohn,** Athalia .....
684 **Mendelssohn,** St. Paul .....
685 **Rossini,** Barber of Seville .....
686. **Rossini,** Thievish Magpie .....
687 **Pfitzner,** Palestrina 3 Preludes .....
689 **Auber,** Dumb Girl of Portici .....
690. **Dvořák,** Carnival .....
691 **Gluck,** Orpheus and Eurydice .....
692 **Rimsky-Korsakow,** La grande Paque Russe .....
693. **Lortzing,** Czar and Carpenter .....
694 **Kreutzer,** Das Nachtlager von Granada .....
695. **Mussorgsky,** Howantschina .....
696 **Weber,** Abu Hassan .....
697. **Weber,** Silvana .....
698. **Schubert,** Alfonso and Estrella .....
699 **Glasunow,** Festival Overt .....
700 **Pfitzner,** Rathchen v. Heilbronn .....
1101 **Humperdinck,** Hansel und Gretel .....
1102 **Gluck,** Alceste .....
1103. **Strauss,** Bat .....
1104. **Lalo,** Le Roi d'Ys .....
1105 **Boieldieu,** Calif of Bagdad .....
1106. **Strauss,** Gipsy Baron .....
1107. **Verdi,** Forza del Destino .....
1108. **Verdi,** Vespri Siciliani .....
1109 **Cimarosa,** Secret Marriage .....
1110. **Rossini,** L'Italiana in Algeri .....
1111 **Weber,** Peter Schmoll .....
1112. **Verdi,** Nabucco .....
1113. **Rossini,** Scala di Seta .....
1114. **Handel,** Rodelinde, Ballet Terpsicore
1115. **Tschaikowsky,** Hamlet .....
1116. **Debussy,** L'Apres'-midi d'un Faune.
1117 **Bantock,** The Frogs .....
1118. **Borodin,** Prince Igor .....

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